

★ PHOTOPLAY

combined with Movie Mirror

February

15¢

Van Johnson
By Paul Hesse

*The Story of
Van Johnson's Life*

46
BROOKLINE MASS
7 CLEVELAND RD
RS C GLOSBERG
J-M 2/47
SY R

Johnson



To Maybelline —
The eye make-up
I would never be
without —
Sincerely
Joan Crawford

"Gonna send it to yourself, Sugar?"



GIRL: All right. And what if I am? Everybody can't be a rich, beautiful, glamorous, witty heiress with beaux all over the place sending Valentines all the time!

CUPID: True, my ferocious little fruitcake, true. But everybody can smile . . . and *you* don't! Don't you know a sparkling smile gets more men than home cooking?

GIRL: Sure. But my smile's as sparkling as a boiled potato!

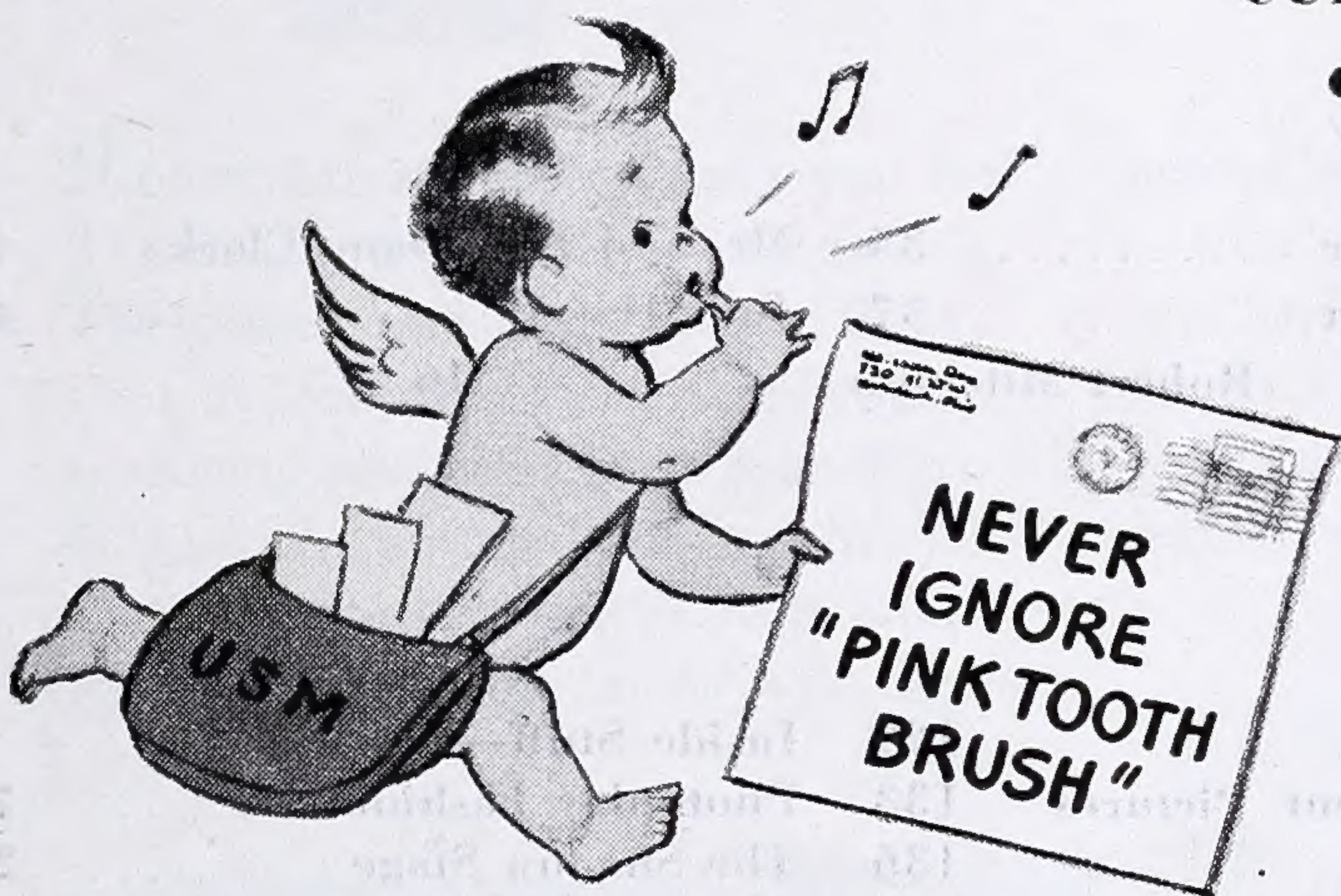
CUPID: Ever try brushing your teeth?

GIRL: Did I ev—? Listen, my fresh little friend, I brush my teeth regular as anything! And they *still* don't sparkle. And what's more I've even begun seeing "pink" on my tooth brush lately!

CUPID: Oh? And what'd your dentist say?

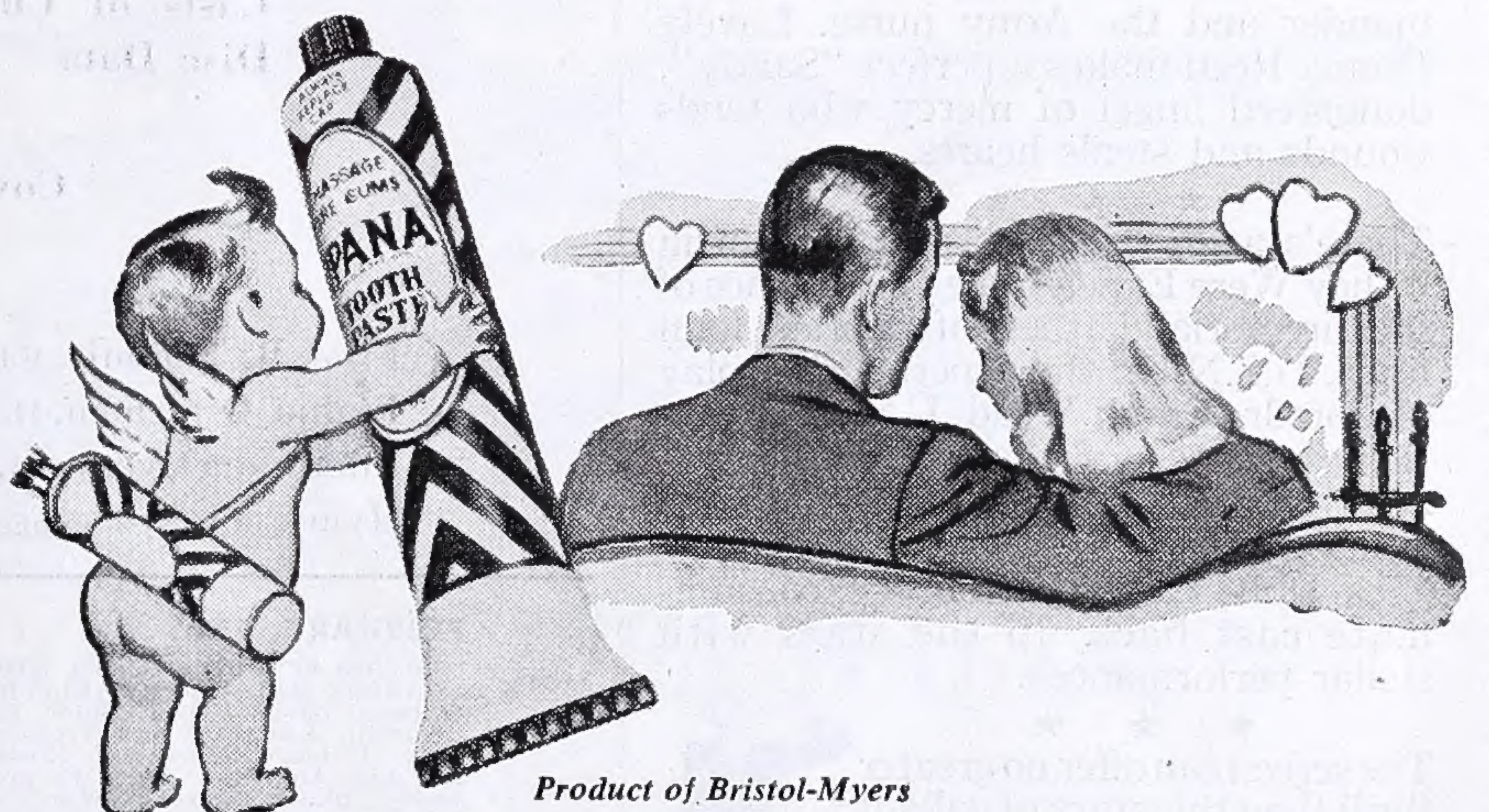
GIRL: *Dentist?* What dentist? Who said any—

CUPID: Well of all the waffle-brained—! Listen, Sis, that "pink" on your tooth brush is a warning to *see your dentist right away!* Because he may find your gums are being robbed of exercise by today's soft foods. And he may suggest "the helpful stimulation of Ipana and massage."



GIRL: My smile. We were talking about my smile. Remember?

CUPID: Sugar, we still are! Don't you know that a sparkling smile depends largely on firm, healthy gums? And this Ipana not only cleans teeth, it's specially designed, with massage, to help your gums. Massage a little extra Ipana on your gums when you brush your teeth, and . . . bang! You've started yourself on the road to a sparkling smile! Okay? Then get started . . . Today, Sugar. Ipana and massage.



Product of Bristol-Myers

For the Smile of Beauty

IPANA AND MASSAGE

METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in
this space
every month



The greatest
star of the
screen!

It was a best-seller... a *Reader's Digest* classic... a Book of the Month. And now it's The Picture Of The Year.

It's W. L. White's "They Were Expendable"—carved out of some of the most dramatic events of all time.



This is M-G-M's heart-stinging story of some of the most heroic headlines of recent years.

The story of "Brick", who loved a boat; of "Rusty", who loved a girl.

Robert Montgomery (back on the screen after his war-years with Uncle Sam's Navy) is magnificent as "Brick", who'd rather command a PT-boat than a battleship. The part's a natural for the star who was skipper on a PT-boat when they were shooting for keeps.

John Wayne is "Rusty", who scoffs at the "sea-going mousetraps". But that was before the fighting started!

There's a tremendous thrill in watching those suicidal "sea-scooters" in action! The thrill of battle, of terrible peril. And a surge of pride that will quicken the beat of your heart.



There's a thrill, too, in the romance between the hard-bitten PT-boat Commander and the Army nurse. Lovely Donna Reed makes a perfect "Sandy", dungareed angel of mercy who tends wounds and steals hearts.

There's a gripping sense of realism in "They Were Expendable"—evidence of the directorial deftness of Captain John Ford, U.S.N.R., the expert screen play of Comdr. Frank Wead, U.S.N. (Ret.), the excellence of the action photography. Cliff Reid is associate producer.

Jack Holt, Ward Bond and a consummate cast back up the stars with stellar performances.

The screen can offer no greater thrill than this story of gallant men and women who never expected to return. "They Were Expendable."

We salute them.

—Lea



PHOTOPLAY

FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE-GOERS

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Natural Color Photograph by Paul Hesse

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BIG SMILE! (BECAUSE THEY JUST FINISHED A BIG PICTURE)



Robert Montgomery (don't you feel like shaking his hand and saying: "Welcome home, Bob!") plays "Brick." He's in love with a couple of tons of wood and steel, a PT boat. John Wayne is "Rusty"...afraid of only one thing in the world, losing Sandy. Lovely Donna Reed is Sandy, the nurse who heals

heroes' wounds, and steals their hearts.

Here's the thrilling picturization of the terrific best-seller that has taken America by storm, "They Were Expendable." Acclaimed by the reading public as a *Reader's Digest* classic,

then as a Book-of-the-Month... and now as an M-G-M film destined to be called the Picture of the Year. Here's roaring action... suspense with a wallop... flaming romance as real as flesh and blood can make it. *The screen can offer no greater thrill than "They Were Expendable."*



M-G-M presents
THEY WERE EXPENDABLE
starring
ROBERT MONTGOMERY • JOHN WAYNE

WITH DONNA REED • JACK HOLT • WARD BOND

A JOHN FORD PRODUCTION • BASED ON THE BOOK BY WILLIAM L. WHITE

Screen Play by FRANK WEAD, COMDR. U. S. N. (RET.) • Associate Producer CLIFF REID

DIRECTED BY JOHN FORD, CAPTAIN, U. S. N. R.

A METRO-GOLDWYN-MAYER PICTURE

INSIDE STUFF

Cal York's Gossip of Hollywood

PHOTOGRAPHS BY HYMIE FINK



Lens event—the Press Photographers' Ball at Ciro's. Hedy Lamarr and John Loder among glitter guests



Tuneful two-ing—Beverly Tyler and Tom Drake do the honors at the same party

Press Photographers' Ball: Everybody turned out for the annual Press Photographers' Ball which was held at Ciro's. And that was the first time that Lana Turner popped out without Turhan Bey after their sudden bust-up. And even though he was with Ella Raines and took her out a lot after that, don't for a minute believe that she is the one who broke up the romance. Ella's heavy date is really Paul Fix, who is in the process of getting a divorce. And don't be surprised if they marry when he gets it. Lana's dating with Steve Crane (Continued on page 6)



No women allowed—Dana Andrews with returned service men, Bob Preston and Vic Mature, goes in for man talk

SHE MADE
A CAREER
OUT OF LOVE !



Kitty winked an eye from behind her fan,
Smiled just once, and caught a million dollar man!
She took all his dough, 'cause she had a way of knowing
That he couldn't take it with him where *he* was going!



Kitty and the duke were a handsome pair
Soon they were married—with a son and heir.
But kitty had her eyes on his bank account,
And she got what she wanted, thanks to Paramount!



Kitty as a duchess was a sight to behold.
No man could resist her in satin and gold.
She started holding hands with a conquering hero,
But at the end of the game his score was zero!

Paramount Presents

"Kitty"

Starring

PAULETTE GODDARD
RAY MILLAND

with
Patric Knowles • Cecil Kellaway
Reginald Owen • Constance Collier

A MITCHELL LEISEN
Production

Produced by Karl Tunberg
Directed by Mitchell Leisen
Screen Play by Darrell Ware and
Karl Tunberg



Kitty was really waiting for a certain guy,
The conniving gent who put that gleam in her eye.
She drew a circle that took him in
Because Kitty was a woman with a will to win!

*From rags to ermine Kitty made no stop.
On a ladder of husbands she climbed to the top.*

**HOLLYWOOD'S
RISING, YOUNG STARS
AGREE—**

*"Canaries are
Wonderful Pets!"*



*Dale Evans ... appearing
in "SONG OF ARIZONA,"*
a new release by Republic
Productions, Inc., says: **"A
PERKY, LITTLE SINGING
CANARY BOOSTS YOUR
SPIRITS...HELPS MAKE
EVERY DAY BRIGHTER!"**

A canary is so easy to care for, so
radiant with happiness that you, too,
will agree, "Canaries are wonderful pets!"

Have a canary for your very own ... or,
for a delightful gift to someone you
love, give a songster!

To keep your canary at his peak of
happiness, feed America's favorite bird
diet—**FRENCH'S Bird Seed** (with Bird
Biscuit)—the time-tried canary food
containing 11 proven aids to canaries'
health and song.

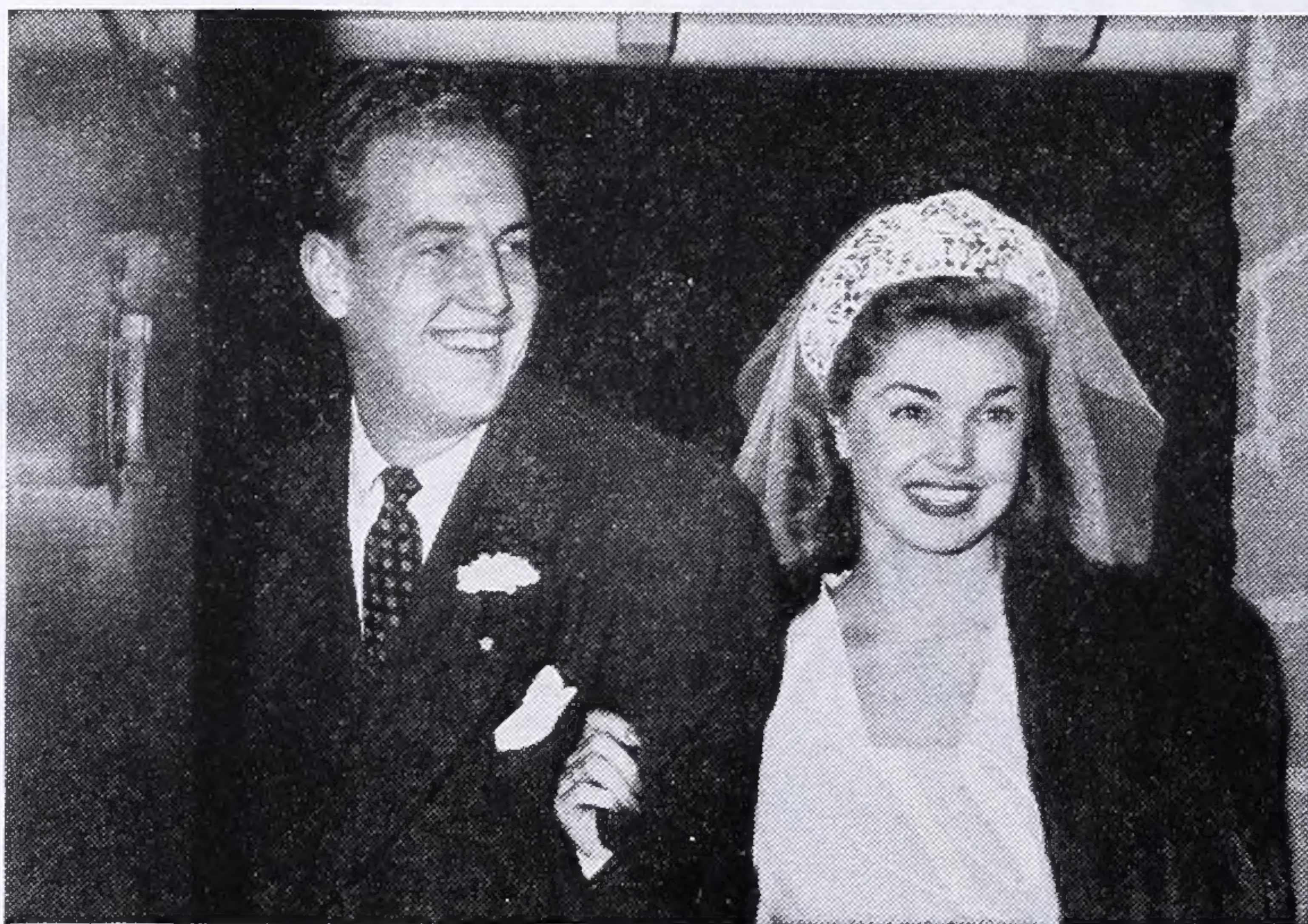
**LARGEST
SELLING
BIRD SEED
IN THE U.S.**



INSIDE STUFF



The bridal pair, Ben Gage and
Esther Williams alight from
their car at their wedding
reception. The marriage was
in a small, simple church.
En route to the reception Ben
ran out of gas, had to coast
down hill to a gas station



They had to dash from
the reception to catch a
Mexico-bound plane for
their short honeymoon

(Continued from page 4) doesn't mean
anything either. And as for Rory Cal-
houn—well—he's good looking and very
devoted but Cal wouldn't make any bet
on this being the real thing, either.

That was the night that Vic Mature
debuted with civilian clothes—and also
debuted with June Haver. They've
been dating like mad ever since. John
Wayne, Joan Davis and Kathryn Gray-
son (who has made up with John Shel-
ton yet again). It was a thoroughly
gay affair.

Wedding Bells: At five-thirty on the
Sunday afternoon of November 25,
1945, young Jane Powell's lovely voice
suddenly rang out over the small group
gathered in the Westwood Congrega-
tional Church. Janie was singing, "I
love you, I love you, that's all that I can
say" at the wedding of Esther Williams
and Ben Gage.

Almost a year ago, you see, when
Esther and Ben had their very first date
the orchestra played that tune and the

night Ben first proposed to Esther the
band played it. And when finally, after
much deliberation, Esther accepted
Ben, Ben had it played. Then when
they quarrelled and made up they made
up to that tune. So they simply had
to get married to it.

It was a small wedding because
Esther and Ben wanted it just for their
closest friends and their families. Ben's
eighty-two-year-old grandma made
her first air trip to arrive in Hollywood
for the occasion. In fact, the whole
Gage clan was there which is quite a
group and Ben's older brother Captain
Charles Gage was best man. There was
a bigger crowd of Williamses, though.
Movie celebrities were kept out, ex-
cept for Ben's ushers who were his
pals, Sonny Tufts, William Tracy, Ed
Gardner and Ed Morgan. Esther had
no attendant save her matron of honor,
Malvina Pumphrey, who has been her
publicity representative and closest
friend throughout her movie career.

Esther wore (Continued on page 8)

ONCE AGAIN AN EXCITING ENTERTAINMENT ACHIEVEMENT FROM WARNERS!

"YOUR GUNS GET YOU TO SAN ANTON"

- FROM THERE ON YOU TRUST TO LUCK!"

They poured lead
into the prairie
badlands and built
the city the devil
once called home!

SAN ANTONIO

IN TECHNICOLOR

STARRING

Errol Flynn · Alexis Smith

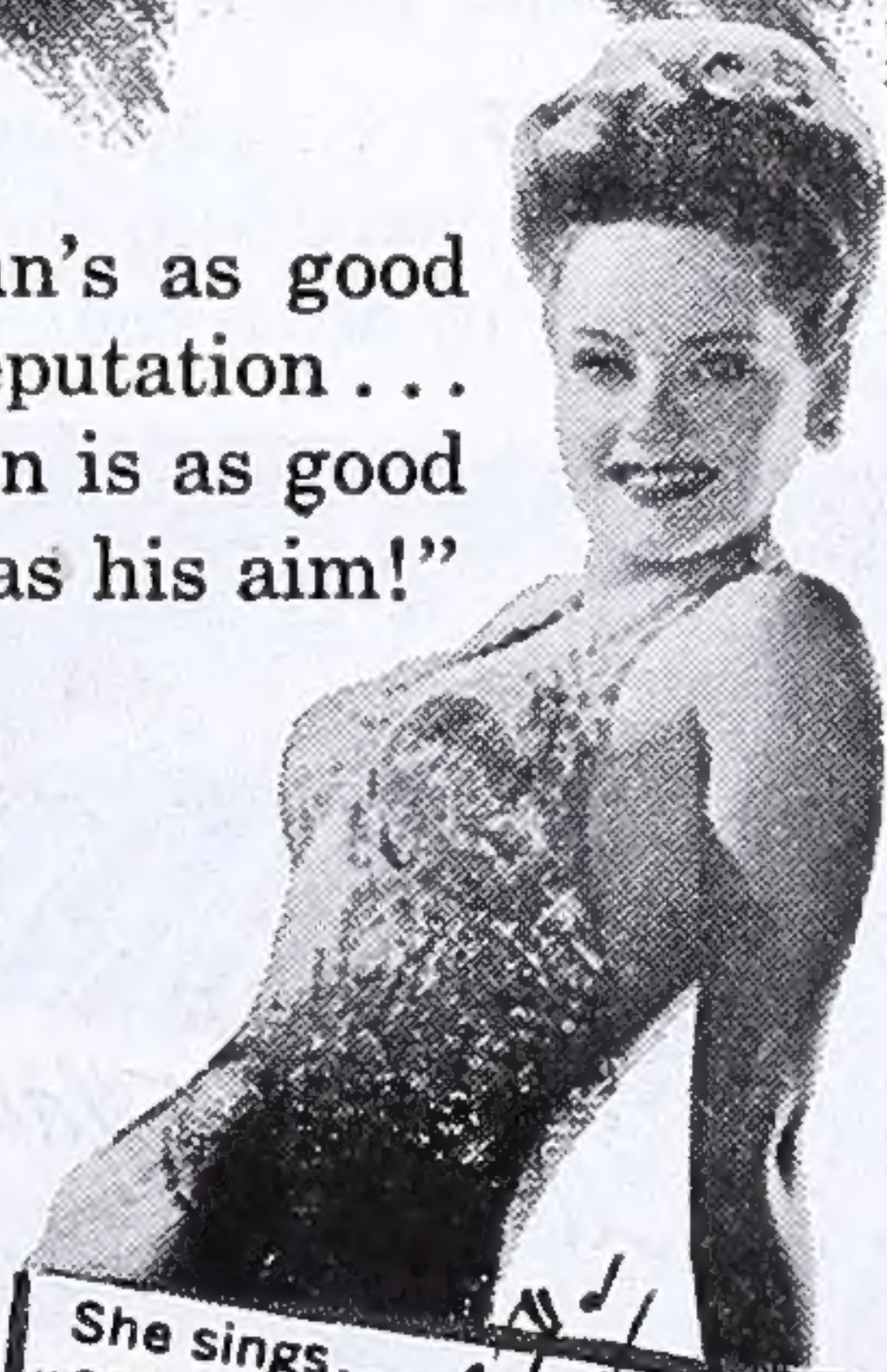
WITH S. Z. 'CUDDLES' SAKALL VICTOR FRANCEN DAVID BUTLER ROBERT BUCKNER
JOHN LITEL

DIRECTED BY

PRODUCED BY

ORIGINAL SCREEN PLAY BY ALAN LEMAY AND W. R. BURNETT • MUSIC BY MAX STEINER

"A woman's as good
as her reputation . . .
and a man is as good
as his aim!"



She sings . . .
"ONE SUNDAY MORNING"
the nation's song delight!

NOW... Let the Magic of
"Make-up"
 add Color and Sparkle to
Your hair



Here's Glamour Made Easy... yes, in just 3 minutes — at home — you can give your hair glorious new color, with Marchand's wonderful *Make-Up Hair Rinse*. So easy to use, it goes on and washes off with as little fuss as your facial make-up!

Many Different Color Effects... No matter what shade your hair may be, with this thrilling hair "make-up", you can highlight and brighten its natural shade... give it a definitely warmer tone, or add a soft coppery glow... even blend little gray streaks in with your original youthful shade!

Not a Permanent Dye... Marchand's Rinse is absolutely harmless — as safe to use as lemon or vinegar. And these delicate tints do so much more for your hair!

After your shampoo, simply dissolve a package of Marchand's *Make-Up Hair Rinse* in warm water and brush or pour it through your hair. Almost instantly dulling soap film disappears, your curls sparkle and gleam as they never could with a shampoo alone!

12 Smart Shades... you can get the very color effect you want with this modern Hair *Make-Up*. Try it, after your next shampoo!



Made by the Makers of Marchand's Golden Hair Wash

INSIDE STUFF

(Continued from page 6) a pink Irene gown with a matching pink hat and Mal wore a brown one and even though nobody ever sees the groom, Ben pointed out that he was wearing a blue pin-striped suit. That was because he was conscious of having got out of uniform only the day before.

But if they had so few stars at the church, the Gages had them by the skyful at Malvina's house for their wedding reception. The whole Metro list was there, half of Paramount and three-quarters of Twentieth, with Lana Turner grabbing the spotlight because she never moved from a corner where she was huddled with Bob Hutton and he never moved his hand that was tightly grasping hers. Esther and Ben towered above the crush. In fact just before they went dashing away to the airport, where they were to fly down to Mexico for a week's honeymoon in magical Acapulco, the saucy mermaid murmured, "Now everybody can see why I fell in love with you, Ben boy. It's because you're the only man in the world who makes me look dainty."

What did six-feet-five Mr. Gage do then? He lightly picked up the five-foot-ten-inch glamour girl, who's been said to have a perfect profile all over, and took her out to their car and whirled away in a cloud of congratulations.

Bet: If all the pictures you see of Catherine McLeod, Frank Borzage's discovery (who will practically be starred in her first picture, "I've Always Loved You"), have her dressed to the teeth—or posing behind stoves and such—don't be surprised. Something new under the Hollywood sun is the bet that Borzage's publicity man has made with him (Continued on page 10)



The Ladd and the lasses—Alan Ladd chats with Diana Lynn at Press Photographers' Ball. Beverly Tyler is in the background

Lucky Frank Latimore rates June Haver for this close-up of fun for two—also at the Press Photographers' Ball



Hayride motif—Jess Barker and Susan Hayward at same party



The story that could not be told!

Hollywood called this story
"impossible to produce." Such
mounting suspense...such daring
emotional power...such difficult
starring roles. Yet, here it is,
in all its flawless fascination!

RKO RADIO PICTURES
presents

DOROTHY McGUIRE
GEORGE BRENT
ETHEL BARRYMORE

IN *The*
Spiral Staircase

WITH

KENT SMITH · RHONDA FLEMING
GORDON OLIVER · ELSA LANCHESTER

A DORE SCHARY PRODUCTION

Directed by ROBERT SIODMAK

Screen Play by MEL DINELLI

Based on the Novel "Some Must Watch" by ETHEL LINA WHITE



**"One Rose, by those Fair Fingers cull'd,
were worth a hundred kisses"—Tennyson**

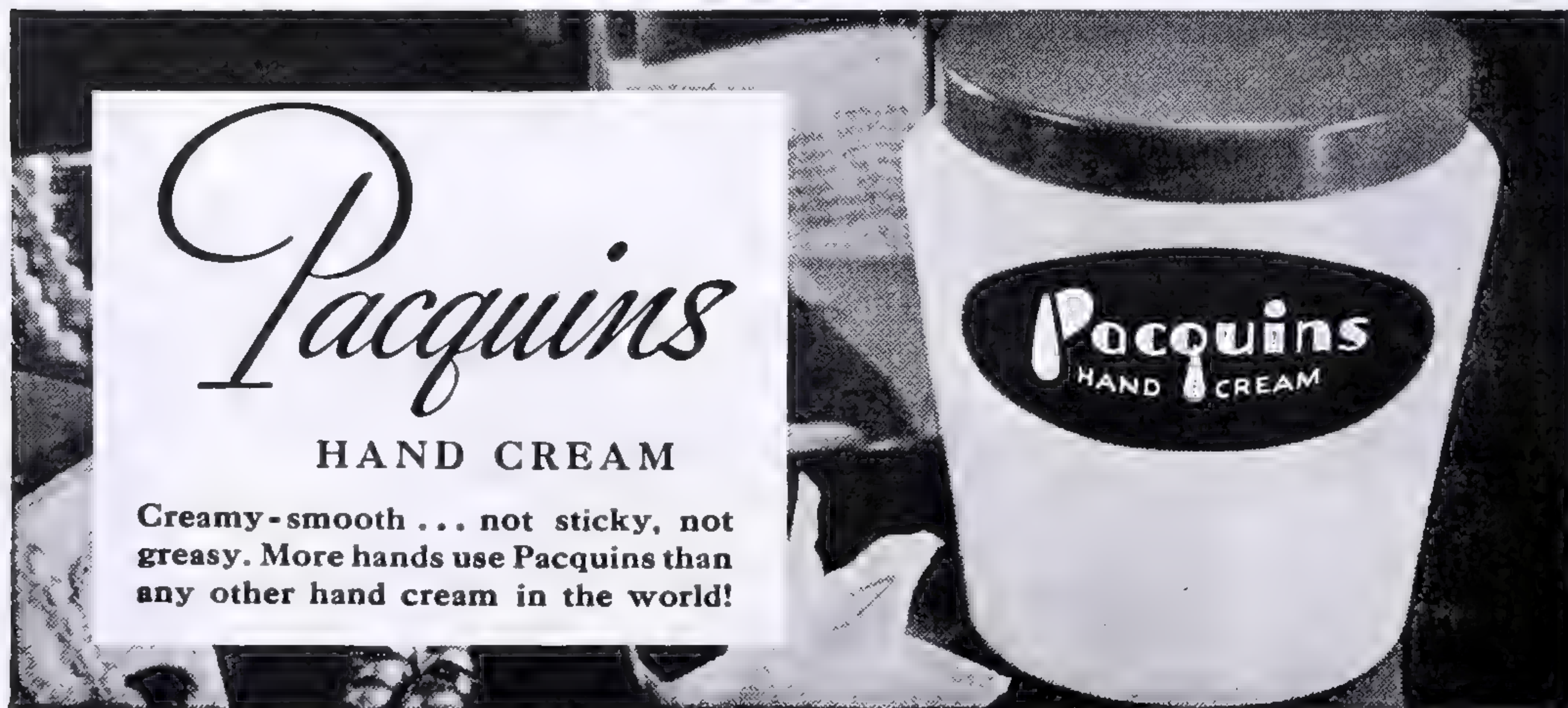


**Nice going, Mr. T....but can fingers
stay "fair" and make with the mop?**

It can be done! Yes...in spite of scrubbing floors... scouring... cooking... all the hard housework in the world... Pacquins Hand Cream still helps keep hands adorably soft and smooth. Use Pacquins regularly for whiter, smoother-looking hands.



Ask your doctor or his nurse about keeping hands in good condition in spite of 30 to 40 soapy-water scrubblings a day. Pacquins was originally formulated for their professional use... and their hands get really hard treatment! Pacquins is *super-rich* with humectant, an ingredient that helps parched, roughened skin feel softer, more supple. Pacquins is pleasant to use too. Snow white... not greasy!



AT ANY DRUG, DEPARTMENT, OR TEN-CENT STORE

INSIDE STUFF

(Continued from page 8) that this talented girl can be "sold" to the fans without leg art or any kind of a sexy picture build-up whatever. Also, he's gone even further and bet that Catherine can get reams of publicity without any romance yarns too. Well—we'll see!

Temperament Dept: Edward G. Robinson walked off the "Strangers" set at three A.M., because he said it was taking too long to get a certain few shots—and that his sleep is more important than somebody's fiddling around to get an arty effect. Can't blame him.

Paul Henreid is under suspension at Warners for refusing a role in "The Beast With Five Fingers" and Robert (Gershwin) Alda will replace him.

Annie-pie Sheridan's long and costly fight with her studio over the kind of roles she wants to play is over. She should be tearing herself away from Steve Hannagan long enough to be in front of the cameras again by the time you read this.

That Sanders: The day was bright and sunny so Cal hied himself down to the beach house of George Sanders to pay an afternoon visit.

Never quite knowing how Georgie will react (our last experience was brutally amusing), we found him ensconced in a Marion Davies guest house which he had (Continued on page 12)



Cute solo—Ann Miller gets ready to go into her dance at the Photographers' Ball

in **TECHNICOLOR!**

And now the Son of
Robin Hood...dashing lover...
adventurer...
outlaw!

COLUMBIA PICTURES

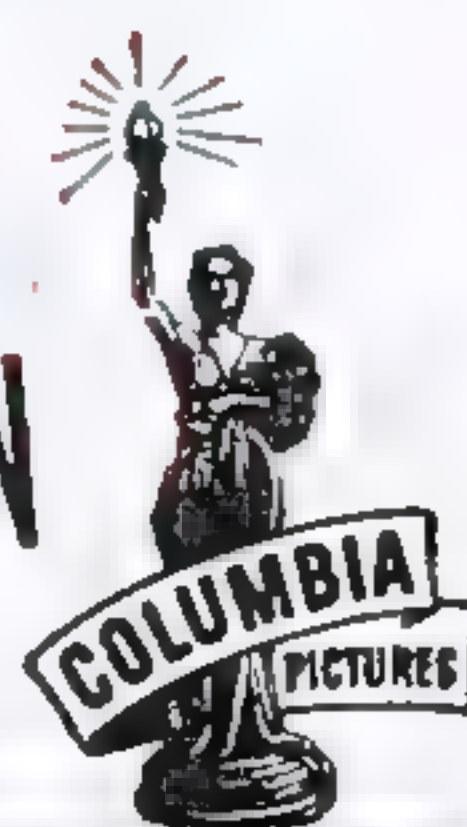
presents

CORNEL WILDE

Star of "A Song to Remember" and "Leave Her to Heaven"

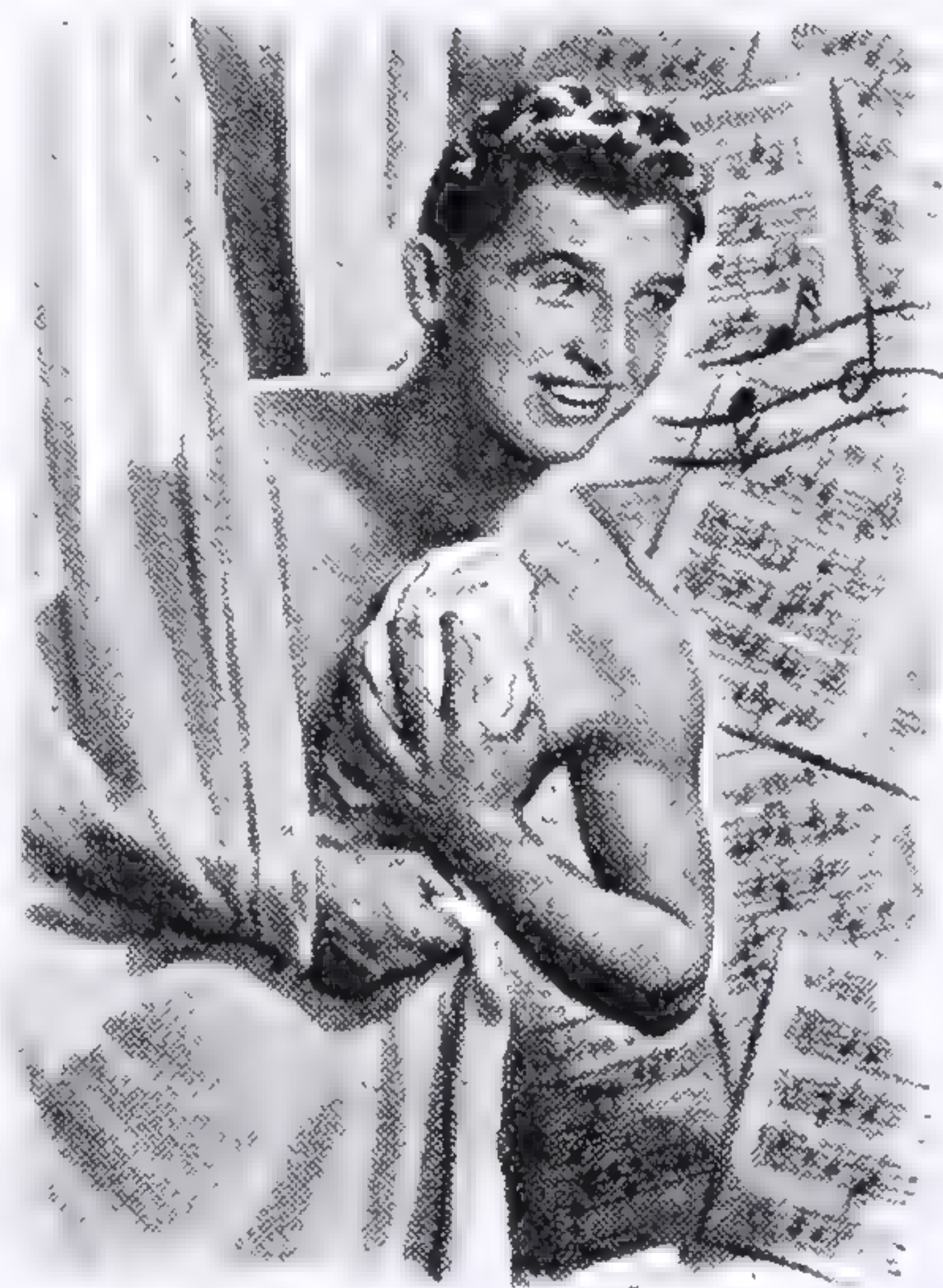
in
**The BANDIT of
SHERWOOD
FOREST**

Anita LOUISE • Jill ESMOND • Edgar BUCHANAN



BRIGHT IDEAS

from
Hollywood



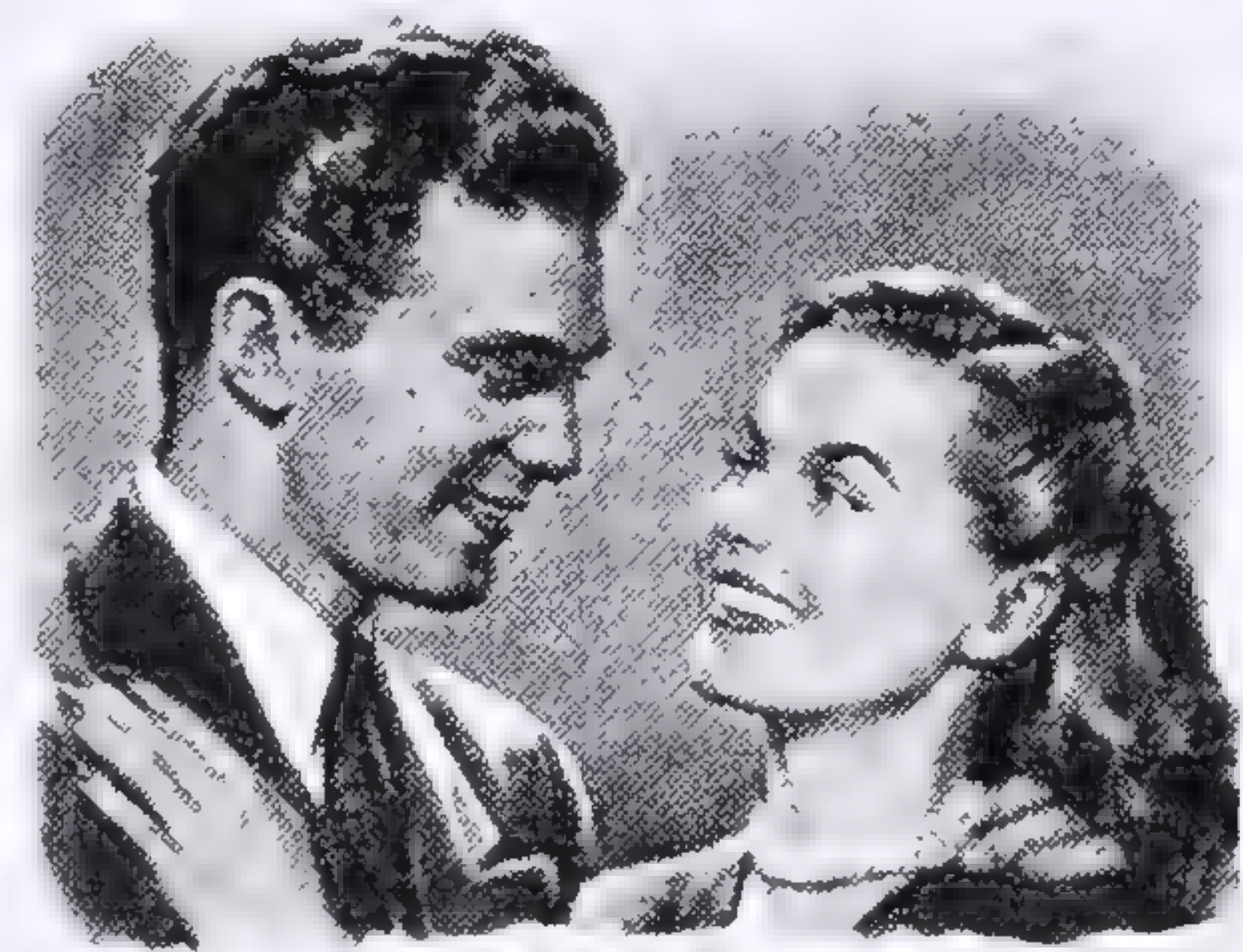
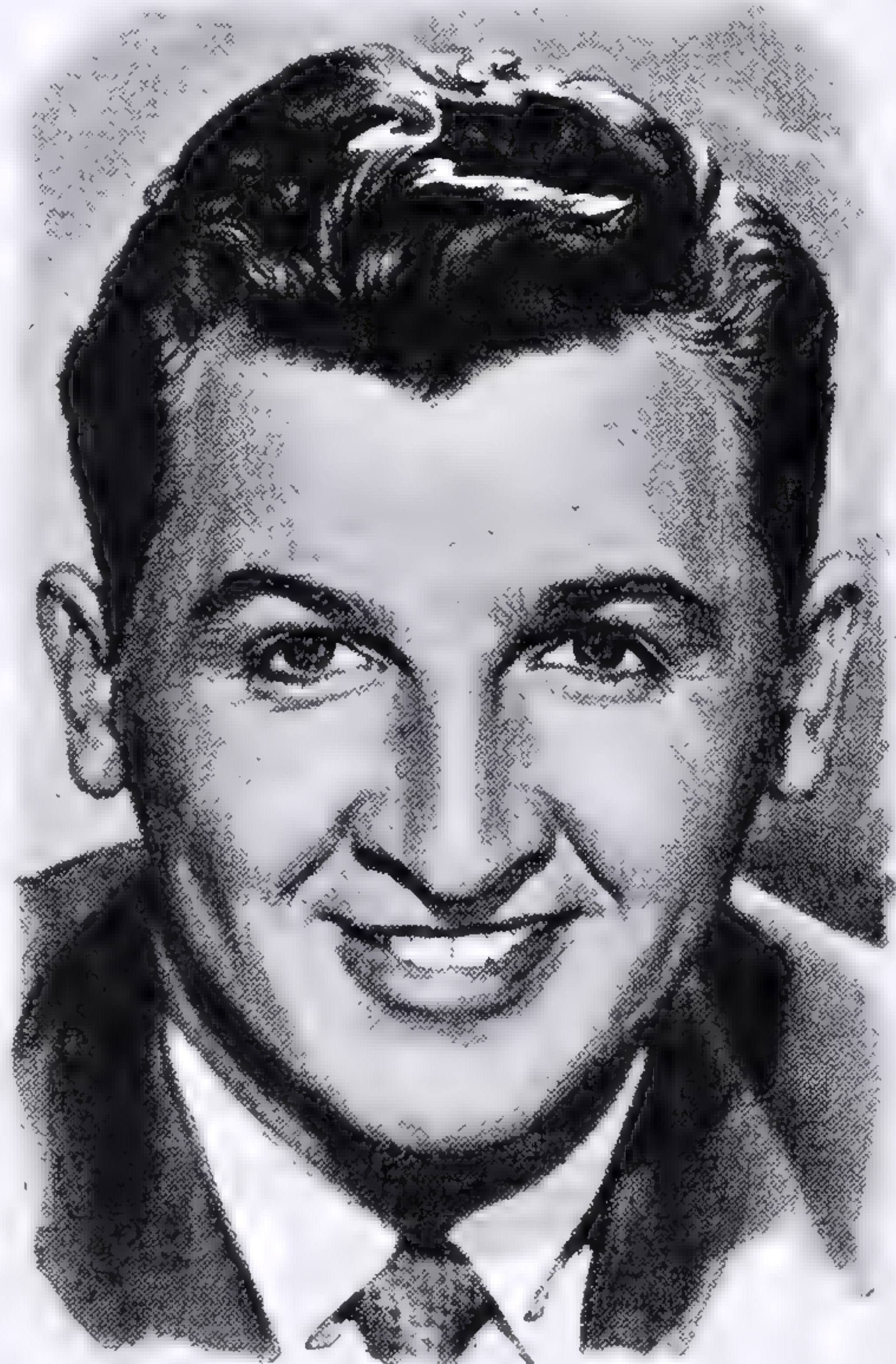
EDDIE BRACKEN

star of Paramount's

"HOLD THAT BLONDE"

has his bathroom papered with music scores! That's so he'll never run out of inspiration while singing in the shower.

An even brighter idea, says Eddie, and one that should be in everybody's bathroom, is Calox Tooth Powder for cleansing and polishing teeth. Calox contains five different ingredients to help remove all kinds of surface stains and bring out all the natural lustre of teeth. No wonder it's the personal dentifrice of many famous movie stars!



Calox does even more than cleanse and polish. It actually sweetens your breath, and leaves your mouth feeling clean and minty-fresh. That's why Calox is known as "The Breath-less Beauty Dentifrice." Try Calox Tooth Powder!



INSIDE STUFF

Comedy cut-up—Cass Daley takes the bows—at Press Photographers' Ball



(Continued from page 10) sub-rented from Geraldine Fitzgerald. He couldn't have been more mellow, more affable, more charming. And in those white shorts he certainly is what the ladies term a fine figure of a man.

In fact, Cal made a discovery that day he'd like to pass on to you Sanders fans. He's shy. It's revealed in his nervous laughter, in a wistful hopefulness that everything is going along all right. He played first (and he plays well) some songs with slightly risqué lyrics, and then several of his own melodious compositions.

He told us, too, of the afternoon he and Mrs. Sanders had gone out on their beach to discover a woman lying there in such a way they feared she was dead.

When the former *Falcon*, that know-all detective who is now played by George's brother Tom Conway, attempted to arouse the woman, a bottle of liquor and a half emptied bottle of sleeping tablets rolled into the sand.

He quickly summoned the police. "And right there," George told us, "I found I'd been doing that *Saint* detective all wrong. Instead of any brilliant deducing or far-flung logic, one policeman calmly straddled the sleeping woman, picked up the bottle of liquor, took a drink and passing the bottle around, said, "It's good. Have a swig."

Somehow, the idea amused George immensely. In fact, everything about his life these days (except that awful ending on his picture "Uncle Harry") seems to please him. Perhaps it's because he's passing through what he chooses to call his "beach phase."

Line-o'-Type: Bob Taylor back in civvies is a sight for weary eyes . . . Lauren Bacall (Continued on page 14)

The *Great Stars* and *Director* of "Woman in the Window"....

WALTER WANGER presents

a FRITZ LANG Production

EDWARD G.
ROBINSON

JOAN
BENNETT

Scarlet Street

WITH DAN DURYEA

The things she
does to men
can only end
in *Murder!*



"Hello. Lazylegs...."

A DIANA PRODUCTION
Produced and Directed by
FRITZ LANG
A UNIVERSAL RELEASE

JESS BARKER • MARGARET LINDSAY • ROSALIND IVAN • SAMUEL S. HINDS
Based on the novel "La Chienne" Screenplay by DUDLEY NICHOLS Art Direction by Alexander Golitzen

Unmask a more radiant younger-looking you

Help Nature shed beauty-concealing "Top Skin"



**Quick, easy Twin Treatment speeds up removal of dry outer skin flakes.
Helps protect pore openings against clogging . . . blackheads.**

Claim *your* right to the beauty of a clearer, younger-looking skin. Not with creams and lotions galore. Just this simple, effec-

tive Twin Treatment. Edna Wallace Hopper White Clay Pack *each week*—and Homogenized Facial Cream *each day*.



Once a week . . . this exciting Beauty Mask!

Spread Clay Pack over clean face and neck. *Relax.* Feel its stimulating effect on your tense, tired skin. Wash off when dry (about 8 minutes).

Notice the new youthful bloom on your cheek—a bewitching glow from Clay Pack's gentle *blushing action*. Your skin seems firmer, finer-textured—free from unlovely "top skin". How glamorous your make-up will look now on the clearer smoothness of your skin—a dazzling, alive look you'll want to *keep*. So you'll never miss a day's beauty care with Hopper Homogenized Facial Cream.

Daily...this protection for your lovelier underskin!

Faithful daily use of Facial Cream will help make your weekly Clay Pack even *more* effective. This exquisite blush pink cream not only cleanses marvelously but lubricates better because it's *homogenized*. Wonderful as a powder base—and a night cream, too!

Pat on with upward, outward strokes. (See diagram.) Remove with tissues. Your skin feels soft and baby-fresh, as dry, rough spots seem to disappear. Your mirror—and admiring eyes—proclaim your lovelier-looking complexion.



Edna Wallace Hopper.

Twin Treatment

for a lovelier, younger look



Like to see the man who writes the Saint series? He's Leslie Charteris with Eve Arden who's painting on freckles at Photographers' Ball

INSIDE STUFF

(Continued from page 12) and he Bogie dress exactly alike around the house—gray flannel slacks and new woolen shirt . . . Lew Ayres lunching with friends in the M-G-M commissary had everyone looking his way—and with admiration which is good, since Lew left that studio under a cloud Good to know his sincerity is at last appreciated . . . Fred Astaire says he's laid aside his dancing shoes forever after completing "Blue Skies." He's visiting his sister Lady Cavendish in the East . . . Jackie Cooper, wearing a commendation ribbon from Vice-Admiral W. L. Calhoun, will be out of the Navy in February. He's been all over the South Pacific in the past year and a half . . . Everyone complimenting Bill Williams on his good sportsmanship in losing the lead at the last minute in "Till The End Of Time" to Guy Madison, and even agreeing to play a minor role. Not many of our eager young players can "take it" that well.

Star Reports: Dotty Lamour (she's been looking so beautiful all the time she's been waiting for her blessed event to event) is saying that she positively expects her baby to be born on New Year's Eve . . . Don't believe all those yarns about the dates that Martha Vickers and Jimmy Stewart are supposed to be having. At this writing they haven't even met yet! . . . Some press agent must be awfully busy with nothing to do! And as for Jeanne Crain dating Kurt Kreuger (who is really mad about Cathy Downs)—they don't even know each other—and that's no kidding . . . Robert Taylor will be back on the screen before you can say Metro-Goldwyn-Mayer. And his first will be "You Were There" . . . Susanna Foster is driving (Continued on page 16)

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...funny on the air...
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JACK HALEY

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INSIDE STUFF



There's Hope—Bob and his pretty Mrs. in attendance at Wynn Rocamora party

(Continued from page 14) Universal mad by refusing the parts currently being handed her. She is determined to take a three-year suspension, if necessary—and do nothing but study for the opera! She even turned down the chance to play *Magnolia* in the revival of "Show Boat" on Broadway—saying, "When I go to New York it will be for grand opera and nothing else!" She sang for the late Jerome Kern just before he died—and he raved about her voice. Now—Susanna is just sitting at home, but planning to go to Carmel, California, and do nothing but study indefinitely . . . If Lauren Bacall is annoyed at the panning she got from most reviewers on "Confidential Agent," she isn't showing it. But she is mad at her director and discoverer, Howard Hawkes—who told her in no uncertain terms that she is no Duse in "The Big Sleep"—and she won't even talk to him! In fact, she has told the studio she'll never make another picture for him. . . .

Romance: If Bonita Granville is

really serious about director Bruce "Lucky" Humberstone as reported, handsome George Miller back in Boston is going to be mighty blue. In fact, George telephoned Cal all the way from Boston recently and the conversation got around to Bonita. We took it he cared.

Handsome Richard Derr out of uniform and back in Hollywood took up the threads of romance with Anne Baxter exactly where they left off, which once again has John Hodiak doing the spots by himself. Dick was the lad, you remember, that Anne accompanied as far as Arizona when he departed for the Air Corps. That's how much she cared.

That Wilde Man: The "Centennial Summer" group was out on the back of Twentieth Century-Fox, so we hopped in a friend's car and drove out to see the company at work.

A train of the earliest possible vintage with its dinky engine and huge bell stood on (Continued on page 19)



Just Red
X
Just Red
for Lip Appeal

The Season's RIGHT Red. A fire flash, packed with drama, Just Red is so right it's the only shade offered in

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ROGER & GALLET**

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Same party—Continental Dantine chats with Dorothy Lamour and Carole Landis



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*(because she knows, but definitely,
everything about love)*



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NOEL COWARD'S
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How to kiss . . . and hold your man!

How to stay in his life!

How to make the competition look pale!



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No Other Shampoo

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so lustrous, yet so
easy to manage.**

Queen of the winter scene with sparkling hair!
All aglow in the sunlight or firelight.

That's Drene-lovely hair.

Cover Girl Shari Herbert shows you
these exciting hair-dos to go with the things
you'll do and the clothes you'll wear
on a gay winter week-end.

"Changing your hair style is part of the fun,"
says Shari. "And your hair is so easy to fix
after a Drene wash. This wonderful shampoo
with Hair Conditioning action
leaves hair so smooth and easy to manage."

You'll love the way Drene brings out
all the gleaming beauty of your hair . . .
as much as 33% more brilliance than any soap.

Drene is not a soap shampoo.

It never leaves any dull dingy film on hair
the way all soaps do.

Fashion models, like Shari Herbert,
are always so smartly groomed.

No unsightly dandruff, not when
you're a Drene Girl! Start
today. Use Drene Shampoo with
Hair Conditioning action or ask
your beauty shop to use it.

● **WINGING DOWN A SKI SLOPE.** you
want a hair-do that stays put. "So
fasten your hair at the nape of your
neck with a barrette," advises Shari,
"and comb under into a smooth page-
boy." No other shampoo . . . only
Drene with Hair Conditioning action
. . . will make your hair look so lovely.

Wonderful Hair-dos for Your Winter Week-End

● **GLAMOUR BY FIRELIGHT.** . . "Change to something romantic for evening,"
Shari says. "Sweep up your hair and arrange in four or five long shining curls."
For that wonderful shining-smooth look, follow Shari's example and be a Drene
Girl. So simple yet really dramatic!

Drene

**Shampoo with
Hair Conditioning Action-**



(Continued from page 16) a short run of track. Cornel as a Frenchman stood with two dogs, one under each arm, ready to alight from one of the cars. Speaking with the most intriguing accent imaginable, he stepped down and handed the dogs to Constance Bennett. There was only one catch. He didn't hand them quite far enough and the bewildered dogs found themselves hanging limply down over la Bennett who clutched them by their necks under her arms. It was a sight to cause even the cameraman to roar.

The next take was even more fun. The little train, which was to advance not more than six feet, kept right on going through the *papier maché* built-up platform, plowing on through the phony building front. Colored porters flew in every direction while the children in the film, who had been playing hopscotch on the sidelines, came running over to watch.

Cornel joined us for a chat and to report the grand news that his wife Pat had been signed by his studio.

Incidentally, little Jeanne Crain is a pleasing sight in her costume for this picture which, from Cal's view on the sideline, looks mighty intriguing.

Party News: Photoplay's editorial director Fred Sammis found himself the guest of honor at a gay cocktail party given by the magazine's reviewer, Sara Hamilton. Friends of both Sara and Fred came early and stayed late. Lana Turner, looking too beautiful, came with her adoring new swain, Bob Hutton, who told one and all he was in love and that was that. Tall and lovely Mrs. Errol Flynn, who came with Hurd Hatfield, caught every male eye—so lovey, so different looking she is. Cornel Wilde and his beautiful wife Pat, who has just been signed by Twentieth, exchanged studio gossip with Dana and Mrs. Andrews. Mark Stevens, recuper-



Guest of honor, beautiful guest—Fred R. Sammis, Photoplay's editorial director, with Lana Turner at Sara Hamilton party



To greet the editor—Hurd Hatfield and Nora Eddington, at Hamilton party

INSIDE STUFF

ating from a nervous siege after playing the romantic lead opposite Joan Fontaine in "From This Day Forward," came with his lovely wife, Annelle. Richard Derr, who is John Hodiak's stiffest competition for the affection of Anne Baxter, brought charming Dorothy Blanchard of M-G-M. Sara's neighbors, Alexis Smith and her husband Craig Reynolds, greeted fellow Warnerite Wayne Morris, back in civvies, and his charming wife, Pat. Ann Sothern and her husband Bob Sterling, also in civvies, found author Lieut. Clair McKelway who does those terrific profiles in the New Yorker both amusing and interesting. Louella Parsons, Dane Clark and Helmut Dantine were in a huddle over scoops while Chester Morris fascinated our handsome editorial director with stories of his magic. Cal arrived with his friend Lieut. Ted Tewksbury and found it one of the gayest parties of the season.

A Roof, Please: The police officer drove by the parked car slowly and drove on. An hour later as he drove by again, the car was still there. Wandering over, the officer peered in at a girl huddled in the front seat of the car—alone. He tapped on the window.

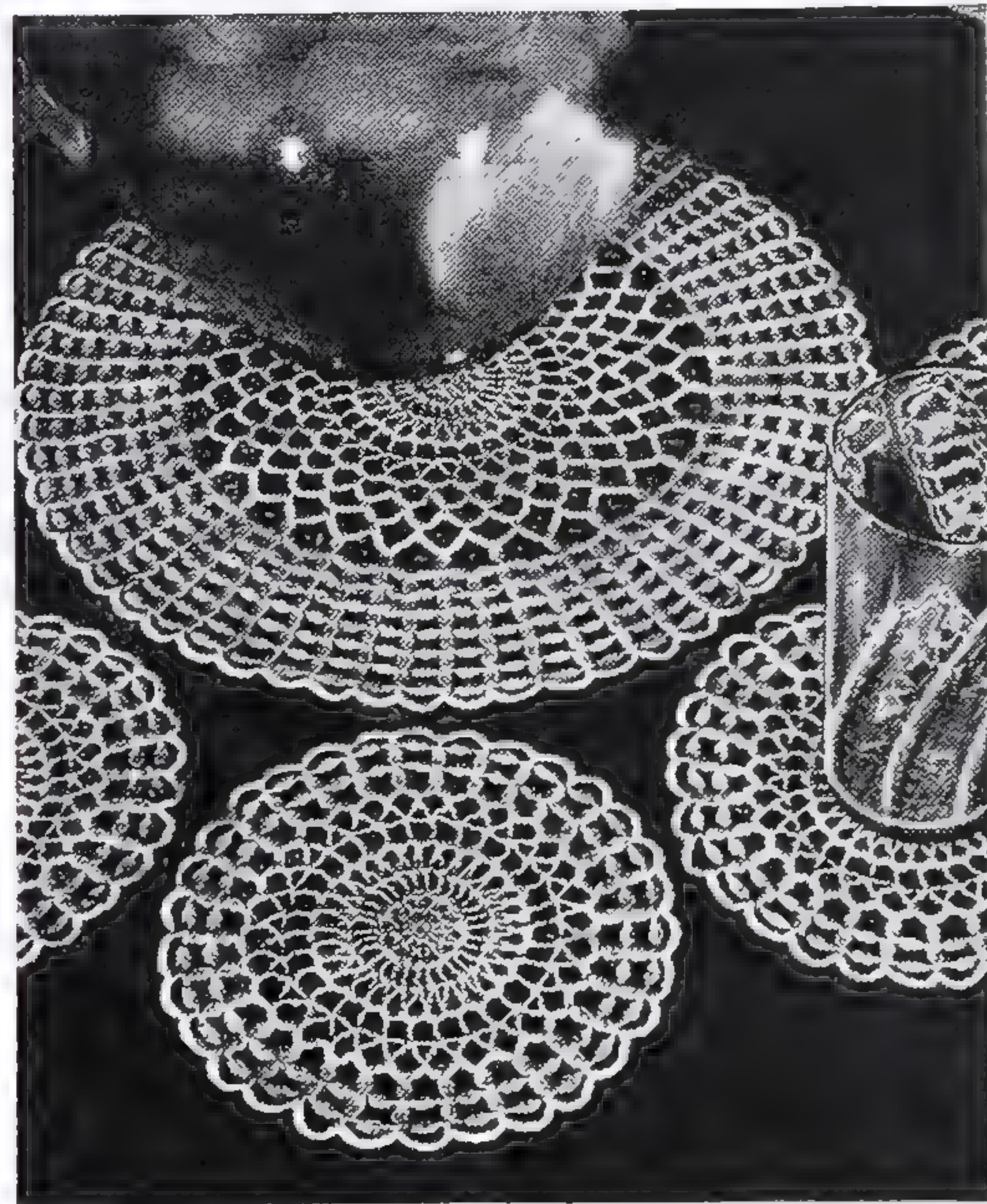
"I'm sorry, officer," the girl said, "but I frankly have no place to go. I can't get into a hotel and the room I've been living in over a garage is no longer available because the house was sold."

The officer peered at the occupant. "Say—are you—what's your name?"

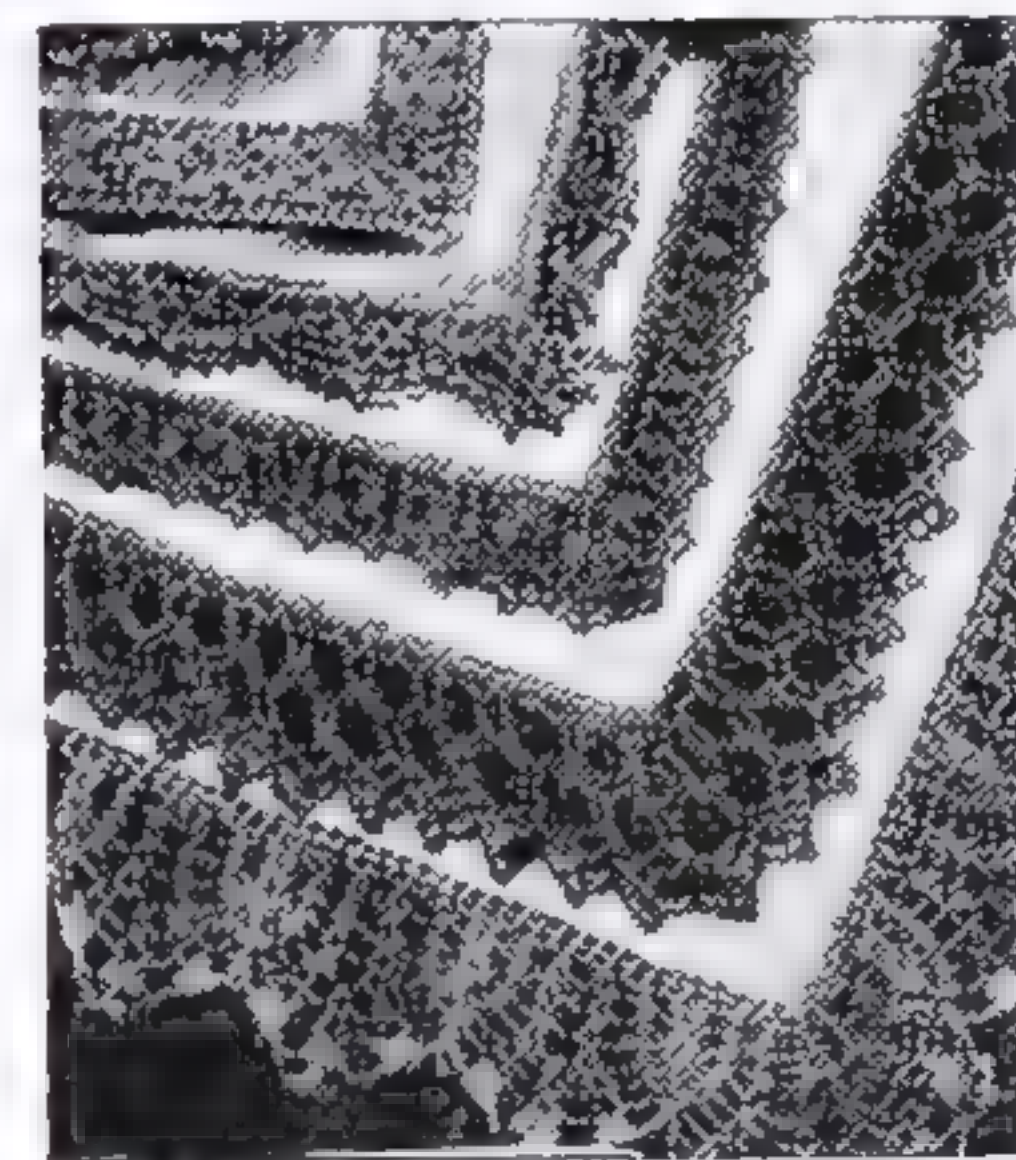
"Olivia de Havilland," was the reply.

Next day, the actress who actually had no home was given an apartment

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Name

Address



ACT I: Back Home to Mother . . .

Mary expected sympathy from her mother when she left Joe after that last big quarrel. But what she got was better—good, sensible advice! “Of course you know about feminine hygiene,” her mother told her, “But

listen to me, dear . . . *now-and-then* care isn't enough. A wife shouldn't risk her marriage happiness by being *careless* even once!” She advised Mary to use Lysol disinfectant for douching—always.



ACT II: Love is a Wonderful Thing!

Joe and Mary, together again—and now their love is even more beautiful than at first! Yes, Mother certainly knew best. Since Mary started using Lysol always in the douche, she knows

for herself how *thoroughly* this proved *germ-killer* cleanses. Lysol is far more dependable than salt, soda or other homemade solutions. *Really does the job . . . easily and inexpensively, too.*

Check these facts with your Doctor



Proper feminine hygiene care is important to the happiness and charm of every woman. So, douche *thoroughly* with *correct* Lysol solution . . . *always!* **Powerful cleanser**—Lysol's great spreading power means it reaches

deeply into folds and crevices to search out germs. **Proved germ-killer**—uniform strength, made under continued laboratory control . . . far more dependable than homemade solutions. **Non-caustic**—Lysol douching solution is *non-irritating*, not harmful to vaginal tissues. Follow

easy directions. **Cleanly odor**—disappears after use; *deodorizes*. **More women use Lysol** for feminine hygiene than any other method. (For **FREE** feminine hygiene booklet, write Lehn & Fink, 683 Fifth Ave., New York 22, N.Y.)



For Feminine Hygiene use

Lysol
Disinfectant

always!

found by director Mitch Leisen.

Which reminds Cal that even brash Vic Mature, now out of the Coast Guard, has found the housing shortage a problem. Warned by the Beverly Hills Hotel he had stayed his limit, Vic laughed and ignored the caution. That night he returned to his hotel to find his belongings packed and waiting for him in the hotel check room. Vic, who once lived in a tent, doesn't mind. He's living in his dressing room on the set of “Three Little Girls In Blue.”

Interesting People: Carmen Cavallaro flies down from San Francisco's Mark Hopkins Hotel every week to pinch hit for Bing Crosby on the radio, and then flies right back for his ten o'clock show. When Cal asked Carmen if he minded the constant air travel, he frankly admitted he viewed it gloomily. What these talented people go through to keep the show going is really something.

Kenneth Hopkins, who creates those gorgeous bonnets for the stars, has hit his peak in a new creation made from long feathers and called the Cal York creation, because it pokes its way into everyone's business.

Rex Harrison, the famous English actor, and his lovely wife Lilli Palmer, are seen everywhere in Hollywood. Rex will make several pictures, including “Anna And The King Of Siam,” for Twentieth. Cal noticed how very attentive Rex was to his lovely wife, and to his luncheon guest Ernst Lubitsch one day at Romanoff's. In fact, the only time his eyes strayed was when the meat table rolled by. And then the Englishman stared almost unbelievably. Kind of brought a lump to the throat remembering those hard times over there.

Van and Sonja: Hollywood is watching with interest Sonja Henie's report to the Chicago newspapers on her romance (it says here) with Van Johnson. Cal made it his business to go straight to headquarters and get the truth as of today. And here it is. Van is not seriously considering marriage to anyone—he is not planning to spend any time in the future in Chicago and if they meet in New York—well, he's been planning that venture for months. So there it is.

At Romanoff's: Hurd Hatfield greeted us joyfully. He explained why a piece of white tape covered his face. It seems the bobby-soxers went so crazy for Hurd after the sneak preview of “Diary Of A Chambermaid,” they all but tore him to pieces. Cal remarked that Hurd's face was either disintegrating through sin in movies or disintegrating through fans after movies. Dorothy Parker in rare form explained that the paper bag on her table contained bones for her dog left from her dinner. “Everybody sends back their unfinished meat,” Dorothy complained, “while my poor dog sits home, reading a cook book.”



MRS. ADOLPHE MENJOU, wife of the suave and distinguished screen star and a reigning beauty in her own right.

Mrs. Adolphe Menjou says:

"In lipsticks, Tangee Gay-Red is the hit-color of Hollywood!"

In Hollywood—city of beautiful women—Tangee's newest color creation in lipsticks...Gay-Red...has made a sensational success. Stars and starlets...members of the motion picture colony...agree that this is the lipstick shade to *make lips look young and gay!*

* * *

At last... a perfect cake make-up! Some cake make-ups you've used are good in one way...some in another... but the new Tangee Petal-Finish Cake Make-Up is ideal *in every way*. It's easy to apply—stays on for extra hours—is designed to protect the skin—and does not give you that wearing-a-mask look.



CONSTANCE LUFT HUHN
Head of the House of Tangee and one of America's foremost authorities on beauty and make-up. Mrs. Huhn is the creator of that exciting new lipstick color, Tangee Gay-Red and of Tangee Petal-Finish Cake Make-Up as well as many other cosmetic triumphs.

Use *Tangee* and see how beautiful you can be

The Shadow Stage

A reliable guide to recent pictures. One check means good; two checks, very good; three checks, outstanding



Coming your way: Ingrid Bergman and Bing Crosby in "The Bells Of St. Mary's"

✓✓ The Bells Of St. Mary's (RKO)

THE men who made "Going My Way" a memorable treat have done it again in "The Bells Of St. Mary's." Crowded with moments of tenderness, sly humor and sheer everyday human-ness, "Bells" comes close to walking hand in hand with "Going My Way."

Director Leo McCarey is again the genius who guides the actors down the pathway of naturalness. All the little everyday things that automatically escape notice become moments of enchantment due to the McCarey touch.

Bing is again the priest who takes over the parish school of St. Mary's, with Ingrid Bergman the Mother Superior. And if their performances don't put them both in the running for the Academy Award and Photoplay's Gold Medal, then we'll await breathlessly for the ones that surpass them.

The story is the fragile uninvolved one

of a run-down parish school that needs a new building. When Father Bing takes the helm, the sisters take new hope and together they actually *will*, pray and cajole the new building into existence.

Joan Carroll is splendid as Patsy, the little girl who almost doesn't graduate. And notice Martha Sleeper, a really fine actress who plays her mother. Ruth Donnelly plays *Sister Michael*; William Garagan, *Patsy's* father; Eddie Tyler, the boy who becomes the winning pugilist under the guidance of Mother Superior; and Una O'Connor, the housekeeper. All are so outstanding in their roles.

A little lengthy perhaps, slow in spots, "Bells" nevertheless remains a film everyone will see and—

Your Reviewer Says: A film that most people will love.



Blithely speaking: Constance Cummings and Rex Harrison in "Blithe Spirit"

✓✓ Blithe Spirit (Two Cities—UA)

IT'S blithe, all right, this British variation on the American "Topper" theme. You wouldn't believe in advance of seeing it how many laughs you'd get out of a triangle in which the "other woman" is a ghost. You wouldn't, that is, unless you were a Noel Coward fan and knew the delightful twists the gay and satirical Mr. C. could get out of such a situation.

Of necessity, the picture sacrifices some of the naughty humor of the highly successful play but it gains over the theater version in the trick spook effects which the camera makes possible.

The story has Rex Harrison a popular English novelist who has been happily wedded to his second wife for five years. The fun begins when, in an effort to get material for his new book, he entertains

a local seance-sender who brings back his first wife from the spirit world and doesn't know the formula for getting rid of her. The two women battle it out, with Rex in the middle.

Harrison gives another of his clean-cut performances, richly shaded with humor. Kay Hammond as the ghost wife ably supplies the feminine feline touch and Constance Cummings makes a good job of the flesh-and-blood spouse. But the outstanding characterization is Margaret Rutherford's medium, a lusty, gusty dealer in spirits if ever there was one! Hollywood could make good use of her.

Your Reviewer Says: It may not make you believe in spirits but you'll have a lot of fun.



Romantically enticing: Paulette Goddard and Ray Milland, starred in "Kitty"

✓✓ Kitty (Paramount)

BACK in the Eighteenth Century lived a wench called *Kitty*, played with expert understanding by a Twentieth-Century doll called Paulette Goddard. To *Kitty*, the guttersnipe who becomes a duchess and a "loidy," Paulette gives warmth and understanding, and in so doing really proves herself a fine actress, even if her cockney accent does slip once in a while.

Lavishly produced, "Kitty" is an important picture, for several reasons: The sets, the direction and the cast—the very feeling of the picture is big time. The story has been cleaned up a bit in the translation from novel to screen, but the essentials are there to keep the story going.

Ray Milland is excellent as the cold, calculating and deeply impoverished young

nobleman who finds *Kitty* posing for Thomas Gainsborough, takes her home and eventually promotes her for his own advantage. If Mr. Milland seems overly cold and entirely unsympathetic, it's because the role calls exactly for that interpretation.

Director Mitch Leisen has written class all over the production. The presence of Patric Knowles as Ray's rival, Cecil Kellaway as Gainsborough, Constance Collier as Milland's aunt, Sara Allgood as *Old Meg* and Reginald Owen as the Duke enhances the affair and adds to the well-roundedness of the enticing and certainly different story.

Your Reviewer Says: Do get "Kitty" wise.

(Continued on page 125)

For Best Pictures of the Month and Best Performances See Page 126

For Complete Casts of Current Pictures See Page 133

For Brief Reviews of Current Pictures See Page 129

By Sara Hamilton



Why, the nerve of her! *MY EDDIE!*

Sure! Eddie had been avoiding her lately but she foolishly put it down to the fact that he was very busy. Certainly she never expected anything like this . . . another girl getting engaged to him under her very nose! Laura never guessed the real reason*.

Few things equal halitosis (unpleasant breath)* for raising a barrier between people. The insidious thing about it is that you, yourself, may not realize when you offend, and even your best friends won't tell you.

Isn't it just common sense to be constantly on your guard against this condition? After all, Listerine Antiseptic offers such an easy and wholly delightful precaution. Simply rinse the mouth with Listerine Antiseptic morning and night, and before

any date where you wish to be at your best. How it freshens! How it sweetens! How it deodorizes!

While some cases of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic halts such fermentation, then overcomes the odors fermentation causes. Almost immediately your breath is fresher, sweeter—less likely to offend. Lambert Pharmacal Company, St. Louis, Mo.

Before any date

LISTERINE ANTISEPTIC
for oral hygiene

Are you in the know?

For that wee-waisted look, she'd better—

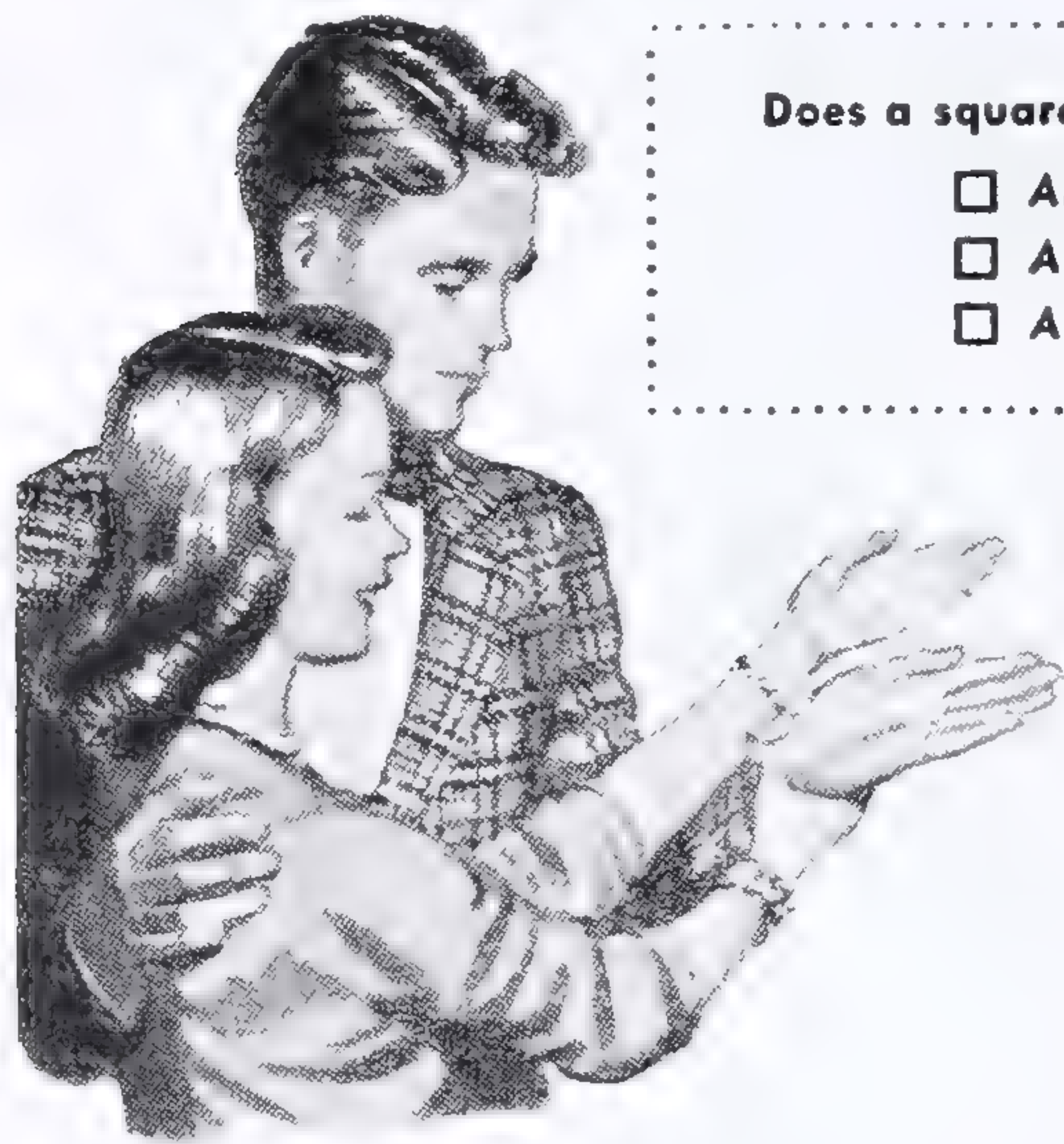
- ☐ Give up breathing
- ☐ Minimize the midriff
- ☐ Try corset laces

The "doll-waisted" style and your chubby waistline don't seem made for each other? Better minimize that midriff! Stand erect, feet together, arms stretched overhead. Bend torso right and left as far as possible (feel the pull!) . . . working up to 25 times daily. On "certain" days you can look trim, even in your snuggest outfit. With Kotex, no revealing outlines nag you—for Kotex has *flat tapered ends* that *don't show*. And to help you stay dainty, there's a *deodorant* in Kotex. Gals who rate appreciate this grooming aid!



Does a square shaped hand indicate —

- ☐ An inquiring mind
- ☐ An impulsive nature
- ☐ A dynamic personality



Your hand can reveal your traits and temperament! Have you a square shaped hand? If so, palmists say you're a practical soul; self assured. You have an inquiring mind—which is good, for it helps you make wise decisions. And when you inquire about sanitary protection, and learn that Kotex has lasting softness (doesn't just "feel" soft at first touch) . . . that Kotex is made to *stay soft while wearing* . . . it's ten to one you'll decide on Kotex. Because you value real comfort. No wonder you're self-assured!

If the lady doesn't laugh, would you consider her—

- ☐ A pickle-pan
- ☐ Dracula's mother
- ☐ Justified

This little lap-lander didn't *mean* to tumble. But to the lady it's the last straw. She's tired of being pushed around by boisterous characters. The lady's justified. Accidents and a "who cares?" attitude too often go together. That's worth pondering... on "those" days, as well, for if you use *care* in choosing a sanitary napkin, you'll choose Kotex—and avoid mishaps. Yes, Kotex' exclusive *safety center* gives you *extra* protection from problem-day accidents!



Contains a deodorant
at no extra cost!

*T. M. Reg. U. S. Pat. Off.

More women choose KOTEX
than all other sanitary napkins*

THE EDITOR TAKES

NOT to be outdone by the ubiquitous Cal, we arrived in town for a roaring fortnight of—let's call it work just for the fun of it! Early port of call was Warner Brothers and a luncheon which began with Alexis Smith (so much warmer than the girl you see on the screen) presently enlarged by the addition of Dane Clark, who dropped in from a gym workout and lunched on a diet of talk (he's reducing!). Then Zachary Scott came along. He's high voltage, that one. Piercing black eyes and an engaging smile that can go satirical at the drop of a bromide. . . He and Dane had a jam session on the woman they considered the most attractive in Hollywood. No not Lana Turner—it's Judith Anderson. . . Then to see Ida Lupino and ask her if she would give us the story of her battle with infantile paralysis, to give heart to others. Ida enthusiastically agreed and you see the result on page 58.

Helen Ferguson, who used to be a star in silent pictures and is now a very successful personal representative, was having a gathering of her brood. And quite a brood. . . Jeannette MacDonald getting ready for her new season in opera but not half so concerned over it as over not making any mistakes in understanding the problems of her returned warrior, who was there looking mighty handsome. Gene Raymond fans will be glad to hear that RKO had loaded him up with scripts to choose the one he prefers. . . Loretta Young, who with her charm, could make a mummy feel at home. . . Ruth Hussey's husband, Captain Longenecker, who was at his best when you asked him about Ruth and he could talk about her great success in the Broadway smash hit, "State Of The Union," even though it means they must be apart for a bit. . . Irene Hervey and Allan Jones, full of their Italy camp tour and the depressing current reaction of Italians to Americans. . . And Lieut. Bob Stack, the best-looking thing in Navy blues that ever came down the pike.

Wonderful evening of gab with Adela Rogers St. Johns at her charming home, The Hill. A covey of grandchildren surrounds her most of the time. All of which Adela adores. She's a magnificent matriarch.

Over to Twentieth for lunch with John Payne. Johnny's an earnest guy these days. You won't discover how articulate he is unless you head into some of the subjects that interest him—like what GIs are really thinking as they come home. He picks them up along the highways to get their reactions.

Dinner with Glenn Ford, Gig Young and Eleanor Parker. Our host, Warners' genial Jerry Asher, staged the party in the Quarrel Corner (because so many couples have fought there) of The Beachcomber's. No significance to the title that night—all very happy, particularly Gig and Glenn who were celebrating their civilian return. Eleanor has a warm and intriguing dignity. . . Sunday dinner with Maria Montez and her Jean Pierre Aumont in their lovely new Beverly canyon home. Maria serenely happy in her approaching motherhood; Jean Pierre, proud and radiant. At cocktail time in trouped Maria's three sisters. Each greeted the master of the

A Fling



home with an affectionate kiss on his forehead—and he loved it!

A breakfast to remember with Elsa Maxwell in her charming bungalow. Elsa was steaming up for a blast over her radio program at those who would subject our war hero dogs to vivisection. . . . Then back to Paramount to meet Joan Caulfield who is Bing's leading lady in "Blue Skies." She's genuine—and smart. If you're not careful, you'll find she's getting you to talk about yourself instead of her.

Visited Leo the Lion's lot where Lana Turner and John Garfield were doing a hot scene for "The Postman Always Rings Twice." Lana looked like a 1946 snow maiden with her glistening almost-white hair, white polo coat and beret. John was taking a workout on a bicycle between shots. There was the same old challenge in his eye but a new underlying gentleness caused by the death of his little girl and now the expectation of a new baby.

Luncheon with Charles Korvin and Dan Duryea. More than one woman's share! Charles, who is called Geza, has more than one man's share of charm. Dan, who walks with that same loose grace you see on the screen, took us over on the set of his new picture, "Come On Along," which has the trio of stars that made "Woman In The Window" so exciting. . . . A visit with Joan Fontaine, who was bubbling with happiness over her new RKO picture, "From This Day Forward" Then a hello with Harriet Parsons, Louella's daughter and producer of "The Enchanted Cottage"—a gal to make us all proud of our sex.

Highlight: Luncheon with Samuel Goldwyn, engineered by no other than our own Sara Hamilton. He said she wrote the best reviews in Hollywood. We agreed! And it was then that we made plans for Mr. Goldwyn to carry on his splendid campaign in Photoplay against gangster films. You'll see his article in Photoplay soon.

Out to the back reaches of Glendale to visit with Bette Davis at Riverbottom. As enchanting a piece of river bottom (which is exactly what it is) as you'll ever see. Beyond the low-walled garden lies the swimming pool (we forget these days what a wonderful swimmer Bette is), at one end of which is the most immaculate little stable in the world. There we admired Bette's part-Arab palomino and the junior palomino which Bobby, Bette's sister, and her small daughter ride. It was good news to see her looking so well—gingham dress, sandals and hair tossed in the sun like a little girl's. Think her imminent marriage to her Laguna artist beau had a good deal to do with it.

Going-away Party: Our colleague, Ruth Waterbury, who's name you've seen countless times in this magazine, gave it in her attractive home atop Laurel Canyon. The Terrys were there, Joan Crawford and Phil, Esther Williams, the ace clothes designer Howard Greer who is one of the real wits of Hollywood, and our good friends Anne Baxter and John Hodiak. Was it fun? Right up to four in the morning when we reluctantly went home!

. . . Helen Gilmore



A Sweater traps more than Men, my pet!

YOU'RE SO CUTE. So curvaceous. And you *could* be so alluring in a sweater. If only it didn't trick you into trapping underarm odor!

Warm winter clothes increase your chances of offending. For even in freezing weather, there's a heat wave under your arms. And odor can form without any noticeable moisture and cling to those close-fitting wools.

Winter or summer, your bath washes away *past* perspiration, but it can't protect you against underarm odor *to come*. Smart girls count on Mum for that.

So take half a minute for Mum. Clinch your bath-freshness for the day or evening. Keep yourself nice to be near.

Gentle, velvet-smooth Mum won't irritate skin or harm fabrics. It's safe, sure—can be used before or *after* dressing. And Mum won't dry out in the jar.

For Sanitary Napkins—Mum is gentle, safe, dependable . . . ideal for this use, too.



Product of Bristol-Myers

Mum

TAKES THE ODOR OUT OF PERSPIRATION



The Musical
THAT'S ALL DOLLED UP...
GOING PLACES...
And doing WONDERFUL THINGS!

Doll Face

Martha Michael Reed
STEWART DUNNE HADLEY
PRODUCED BY
BRYAN FOY
DIRECTED BY
LEWIS SEILER

SCREEN PLAY BY LEONARD PRASKINS • ADAPTATION BY HAROLD BUCHMAN
FROM A PLAY BY LOUISE HOVICK • DANCES STAGED BY KENNY WILLIAMS

A 20th Century-Fox Picture

Songs! "Dig You Later" (THE HUBBA-HUBBA-HUBBA SONG!) • "Somebody's Walkin' In My Dreams" • "Here Comes Heaven Again" • "Chico-Chico" • by Jimmy McHugh and Harold Adamson

Invitation to the wedding of Bette and William Grant Sherry

BY JACK ASHLAND

THE person most surprised at Bette Davis's wedding to William Grant Sherry was Bette herself. For Bette, always practical and never impulsive where her private life is concerned, shattered all precedents when she was wooed and won within the brief space of thirty days' time.

Bette met Sherry (she never calls him by anything but his last name) at Laguna Beach where she was vacationing at Windswept, her mother's charming cottage. It happened during the last golden weeks of October. Outside the Pacific crashed on the shore. Inside the party was gay. Sherry, tall and bronzed with an athletic build, looked around uncertainly. He had been brought by a friend.

The three years behind him in the Navy as a pharmacist's mate were no help in preparing him for the tempo of cocktail banter. Besides, small talk for him had never been easy.

Then he heard Bette's voice, compelling and warm. He heard her sudden, lusty laugh.

Before he knew it, he had gravitated toward her and (Continued on page 123)



Bette and Sherry cut the cake, after the wedding in romantic Flier's Chapel



The Winner: Greer Garson



*Winning Picture: Metro's "The Yearling"
(Gregory Peck and*

Announcing

THE PHOTOPLAY GOLD

Again this famous national poll of American movie-goers registers

BY DR. GEORGE GALLUP,

YOU, the movie-goers of America, again have chosen the most popular stars and the most popular motion picture of the year. . . .

At the beginning of 1945, Photoplay, for the second year, launched a coast-to-coast poll of movie-goers when they gave our Audience Research organization the signal to put our scientific polling methods into action again. Immediately our investigators went out to ask men and women, young and old, rich and poor, in suburban, rural and metropolitan areas, the names of the stars and the pictures they liked best. As these reports flooded into our research offices our machines—which record four hundred votes a minute—began pounding. Then our statisticians—supplied with the machine counts—undertook their calculations.

(Editor's note: So that there would be no leak in this poll—the only one of its kind in existence—individuals working on different parts of the undertaking had no way of knowing what the final results would be.)

Late this summer, you will remember, when the race was half run, a report to date was published in the September Photoplay.

At this time the five most popular feminine stars, listed alphabetically, were Ingrid Bergman, Bette Davis, Judy Garland, Greer Garson and Betty Grable. The five most popular male stars, listed alphabetically, were Gary Cooper, Bing Crosby, Cary Grant, Bob Hope and Spencer Tracy. The nine favorite pictures, alphabetically, were "The Keys Of The Kingdom," "Meet Me In St. Louis," "Music For Millions," "National Velvet," "Objective Burma," "A Song To Remember," "Thirty Seconds Over Tokyo," "To Have And Have Not" and "Winged Victory."

At this point, however, the voting and the subsequent tabulations were only half done. Week by week, month by month thereafter the top names changed. Even on the day this issue of Photoplay was due to go to press the final results remained uncertain. Arrangements



"Valley Of Decision"
(Greer Garson)



The Winner: Bing Crosby



MEDAL AWARDS for 1945!

"The People's Choice" of the most popular stars and picture for the year

Director of Audience Research, Inc.

were made with the printers to hold these pages open a few days longer. During this time, our statistical workers stayed on the job day and night. Finally the results were rushed to Photoplay's editors. Here they are:

The People's Choice for 1945—

The most popular feminine star: Greer Garson.

The most popular male star: Bing Crosby.

The most popular motion picture: "The Valley Of Decision."

This is the second time Greer Garson will have received the famed Gold Medal from Photoplay's editors, for she was voted the most popular feminine star last year too. All of which is understandable. Miss Garson has had a succession of strong pictures in her career. In 1942 there was "Mrs. Miniver" and "Random Harvest," followed by "Madam Curie" in 1943, "Mrs. Parkington" in 1944 and "The Valley Of Decision" in 1945.

This past year Miss Garson faced keen competition for top place. The voting for the four feminine stars

who vied with her for this honor was strong. In the end, however, Miss Garson was definitely ahead. Listed alphabetically, the four other most popular stars are:

Ingrid Bergman, who has been steadily climbing towards the top and who, judging by this year's figures, may very well reach it next year after "Spellbound," "Saratoga Trunk" and "The Bells Of St. Mary's" have had general release.

Bette Davis, seen this year in "The Corn Is Green."

Judy Garland, with two to her credit, "Meet Me In St. Louis" and "The Clock."

Betty Grable, whose major release in 1945 was "Diamond Horseshoe." "The Dolly Sisters" was released too late in the year to be seen generally.

Miss Garson, it is interesting to note, is popular with all groups. It was, however, the members of her own sex—especially women over thirty and then women between eighteen and thirty—who rolled the Garson score up to the (Continued on page 85)

Heart of a Yankee

Beginning The Life of Van Johnson— A Distinguished Biography

BY ADELA ROGERS ST. JOHNS



Van's dad, Charles Johnson, finds time to keep a scrapbook on his son's activities

ON a bright morning a sports car drove through the deserted streets of the lovely little town of Beverly Hills, California. The young man at the wheel was alone, he drove carefully as became the Sunday peace, nobody noticed him as he parked and went into the beautiful little church.

In the back row, he knelt down in his accustomed place and began his prayers, for he had been taught to pray for wisdom, for guidance, above all for strength. So though his prayers were for his father, whom he loved better than anyone else in the world, and for his friends, they were also for himself. It was wonderful to be a movie star, but it was also a grave responsibility, though as a rule one couldn't say much about that.

The thoughts that kept pace with his prayers were humble and earnest.

How strange and startling it had all been, and in some measure still was. No question about the joy of achievement, the rich rewards of that swift and sudden success. His heart was full of gratitude. Never in the dreams which had warmed him in the cold and terribly lonely days of fighting for the smallest toehold, had he anticipated anything like this. He had asked only for a chance to fulfill that ambition which had come to him so strangely, so unexpectedly, one day in a neighborhood movie house in Newport, Rhode Island.

But there had been heartaches, too. He still had to ask for help against the bitter disappointment which swamped him when he thought about the war and the fact that he, alone of his generation, it seemed to him sometimes, hadn't shared in the fighting and the victory. Everyone had been kind to him. Only nobody seemed to realize that it made him sometimes feel apart from his own kind, that he yearned to have shared with other men of his age the trials and triumphs and that sometimes when he saw their camaraderie the old, cold loneliness came over him again.

There had been a great deal of loneliness in his young life, he should know how to handle it, but he never quite got used to it.

Kneeling there, he thanked God sincerely, devoutly, for having saved his life, because he believed that it had been a miracle, that time when he'd smashed up in an automobile accident and almost died.

But now, so they told him, he was facing the toughest test of his short life. The men who had been (Continued on page 119)



Easy to like: Van Johnson of "Easy To Wed"

Engstead

And So

It was to have been wedding bells—but now Lana Turner

BY LOUELLA

THE decision of Lana Turner and Turhan Bey to end their romance on the eve of their marriage—actually two weeks before the date set for their wedding—hit Hollywood, accustomed as it is to surprises, right between the eyes.

Later in this story I am going to tell you why Lana and Turhan parted. It has never before been printed in any magazine or newspaper.

The romance of the beautiful blonde Turner girl and the sultry Bey was one that everyone in our town was sure would reach the altar. Lana was deeply, sincerely and honestly in love with the young Turkish actor and didn't care if the whole world knew it. To all appearances, he shared her grand passion.

From the very moment she realized that her romance was serious and that she loved Turhan with her whole heart, she never paid the slightest attention to any one of her other admirers.

Lana loves to dance. She is a fun girl and she likes to go to night clubs and spend an entire evening in the midst of gaiety and music and laughter. But not once after she admitted the sincerity of her fondness for Bey did she go out with another man. She was promised to Turhan.

One night during this time she came to my house from work. She was tired and in one of her confidential moods. I like to think I am one of the few people to whom she unburdens herself. Looking at me, she said suddenly:

"Turhan has changed me. I am grown up now. When I marry him, I am going to be the best wife in the world. You know, Louella," she added, "loving him the way I do, I wish I had never married before. I hate to think of all those youthful indiscretions and the really childish things I used to do."

Lana has now reached the ripe old age of twenty-four, and when



Tongues wagged as usual when Lana danced with Steve Crane at the Photographers' Ball . . .

Goodbye...

talks with touching honesty of her break with Turhan Bey

O. PARSONS

she spoke of her misguided youth, I couldn't refrain from smiling.

"I'll never again, no matter how depressed I get or blue or disgusted with life, enter into a marriage unless I do it with dignity. I want a real wedding and no midnight visit to Las Vegas or any other matrimonial mart. That's what Turhan and I plan."

Turhan, you see, was no sudden passion in Lana's life. Day after day, hour after hour, they were together for over a year.

Then—out of the blue—it was all over!

Buzz, buzz, buzz went the rumors. Chatter, chatter, chatter went the tongues. What had happened?

You know me. I'm usually not a shy girl when it comes to getting at a story and I can ask stars anything from how old they are to why they are getting a divorce and whom they plan to marry next. But, for once, I hesitated to call this girl who is my close friend.

I reckoned without Lana's friendship for me!

When I did talk with her about this parting she confided—as she has done so often in the past—many secrets to me. What I am going to tell you now is the true story—and the only quoted interview she intends to give.

The ending was cruelly abrupt. Turhan telephoned her one night and was as ardent as usual. "I'll call you tomorrow night, dear," he said in parting. And never called again! Lana waited and waited.

"Why should he have acted like that?" I asked her. "Surely something between you must have happened."

"Nothing," she replied, "absolutely nothing. There was no quarrel, no bitterness. What I have told you is all there was to it. He telephoned and said, 'I'll talk to you tomorrow night'—and I never heard from him again. I don't know what happened—whether I (Continued on page 97)



... Turhan attended the same party but instead of Lana, his partner was Ella Raines

A miss with magnificent balance—

afraid and brave, shy and sure—high-flying,

down-to-earth Eleanor Parker

BY JERRY ASHER

Miss Paradox



TO date Eleanor Parker has played opposite Errol Flynn, John Garfield, Dennis Morgan, Paul Henreid, Dane Clark, Gig Young and Helmut Dantine. Ask her which Hollywood star thrilled her most, and she'll answer, "Elsie the Cow."

It isn't that she's being facetious. On the contrary, she bemoans the fact that she's lacking in humor—at least about things pertaining to herself. Her deference to the beautiful bovine is all tied up with sentiment. Like this:

The very first day the very impulsive Miss Parker arrived in Hollywood, five years ago, she announced to those within earshot, "I want to see a movie star."

Eleanor had a friend who had a friend at RKO. Studio admission was fairly simple. On this particular day, however, production was limited to one picture, "Little Men." Elsie the Cow was the only star working. Just being inside the burly gates was sheer ecstasy for the movie-struck maid from Cleveland, Ohio. She stood there enraptured, as Elsie benignly coddled her million-dollar cud for the camera. "At that propitious moment," reminisces Eleanor, "Elsie looked as glamorous as Garbo!"

By every law of human nature, Eleanor Parker should be beset by a neurosis. Paradoxically enough, however, there's a balance that is so disgustingly normal, it even startles its lovely mistress. Twenty-three years of solid self-analysis enabled her to arrive at a practical conclusion.

"There's one side of me that yearns to live in a small town, be married, and raise lots of children," is the way Eleanor categorizes it. "And yet, I love (Continued on page 67)

Miss Informal: Eleanor at home with her Siamese Tai-Chi-Po

Eleanor Parker



Richee

Miss Sophistication: Eleanor Parker, soon to be seen in Warners' "Never Say Goodbye"

There's a dream in his eyes as he tells
you of big timber and fighting fish—for these
are the things that count with Dennis Morgan

BADGER BOY



Dennis revels in recalling a five-point deer he bagged on a hunting trip for benefit of Stanley Jr., Jimmy and Kristin, while Mrs. Morgan referees

BY MAXINE ARNOLD

NO MATTER how great the film fame of Dennis Morgan, how many millions his fans, how varied his roles, his most convincing portrayal will always be that of Wisconsin's favorite son. Alias—Badger Boy.

No movie scene grips the heart of this good-looking, husky Warner Brothers star like the remembered one of Wisconsin evergreens against the snow. No director can arouse the emotion that one duck can by flying too near the blinds. No amount of glamour could evoke the gleam that comes in his eye with the mere mention of muskellunge.

It's all in his face and his voice when he tells you of battling the muskies. Of lakes fringed by cattails and loaded with fish. Of the smell of spruce and Norway pine.

You can see that Dennis Morgan is a very sentimental person with emotional depth and a nostalgia for things that mean much to him. And you can imagine how he must have stirred the listeners back home reading poems on the Milwaukee radio station on his poetry program entitled "Down A Country Lane."

His best friend and fellow Badger, Jack Carson, will tell you that "Stan and I are still country boys in the Holly Woods. You can only transplant so far, you know."

There's no more contradictory-looking person in pictures than Dennis, who appears the perfect screen smoothie with his wavy hair, flashing smile and collar-ad contours that make the girls swoon and sway. Actually he's movieland's most down-to-earth un-Hollywood star.

Little things never bother him. He saves his energy for the king-size.

Such is also true of his golf game, according to his golfing pal, Carson, who readily admits that "Stan hits the ball farther than I do—but I seem to win oftener." He kids Dennis about swinging a golf club like a baseball bat. As if he were knocking the ball into left field. "He loves long drives," (Continued on page 111)

Angling—with Stanley Jr. and Kristin





Dennis Morgan

Longworth

Masculine news of "The Time, The Place And The Girl"—Dennis Morgan



Joe Cotten lone-wolfed in a contest, ate garlic. Rita Hayworth was a dream in rose satin. Both at the party Elsa gave

I Give

BY
ELSA MAXWELL



Home is the flier, Jim Stewart with Anita Colby

WHEN you give a party—whether it be in Hicksville, Paris or Hollywood—remember two things:

1. *You must be hard-hearted and ruthless.* I ask no one to a party, including my best friends, unless I know they will mix well with my other guests. One wrong person will ruin a party as quickly as one wrong ingredient will ruin a cake. Ordinarily, I'm a kind person who likes everybody. But when it comes to a party I love the party best. In proof of this, when several glamour girls asked to be invited to the party I gave recently at Romanoff's, I told them firmly my guest list was full.

2. *Never have too much space.* At my party, the Champagne Room at Mike Romanoff's restaurant, which holds thirty people comfortably, was crowded with sixty guests. So there weren't any dead spots.

All right, then! If you want to have a good party, do not invite one wrong guest and do not have too much space—whereupon everybody will have a wonderful time.

This year, frankly, I didn't know quite what manner of party to give for my glamorous Hollywood friends. I wanted it to be a party as memorable as that I gave last year for three hundred

Darryl Zanuck and Jack Warner judge entries in the savory race



a Party

A famous hostess gives you her
magic formula—with results as
gay as her glittering guests



Joan Fontaine, Clark Gable and Claudette Colbert concoct rare-bit and such in the competition while Ronald Colman kibitzes

guests to celebrate the liberation of France. At that time Evalyn Walsh MacLean, with whom I was staying, kindly allowed me the use of her garden. Incidentally, the silver plaque I had made for General de Gaulle which all the stars signed at this party now hangs over his desk in his office at the Hotel de Ville.

This year my newspaper column, magazine features and broadcast five times a week made a party for anything like three hundred people impossible to undertake. So I decided to have the smallest "big party" anybody in Hollywood had ever dared give.

I hit on a wonderful idea for this party, born of all the talking Hollywood's glitter boys and girls do about their cooking. My good friend Joan Fontaine will talk about her culinary achievements for hours. Claudette Colbert, French born, runs a gracious establishment for her charming husband, Doctor Joel Pressman. Sonja Henie and her mother supervise the entire cuisine, with the food often Norwegian in character, when Sonja gives one of her fabulous parties.

For my prizes I went to Lackritz who designs beautiful jewels for the stars and considerably flattened my bank account buying wrist watches, cuff links, brooches, little (Continued on page 70)

Kitchen boy Van Johnson copped Sonja Henie's chef hat



Hostess Elsa appraises glamour—Jennifer Jones



Repeat sessions—gin rummy with hopeful Margo usually loser



The loot from his gin rummy winnings—Dane invests in recordings, usually on the jive side

Malahad

You can't always see the gauntlet
when Dane Clark throws it down,
but the results are unmistakable

THE first thing you discover about Dane Clark is that he would be a colossally useful man to have on your side in a fight. He has the great essential that belongs to a fighter: A gigantic heart. When he believes a thing, he believes it, not with a single layer of skin as is the human inclination, but with his entire vital, intense soul.

When he went into university, Dane was promptly asked to join a fraternity. He thought that was a great thing; that is, until he discovered that his best friend had not been bid.

"But, gosh, why?" he asked, deferentially, as becomes a frosh. "He's really a swell guy. He has a lot to contribute to fraternity life and he'd bring plenty of stuff to the chapter."

"He's broke flat," someone pointed out.

Dane lifted his bewildered eyebrows. "Broke—sure. He doesn't have any money . . . but then, I don't have any money, either. You guys took me, and I'm not half the fellow he is."

Said another member of the chapter, "Well, you're an athlete, and you can bring that kind of prominence to the chapter. This other fellow hasn't a thing to offer except, maybe, brains."

That did it. Dane Clark handed in his pin because he couldn't see an advantage in belonging to a group in which money, family, and/or muscles sounded the open sesame, whereas the possessor of mere brains could wear his knuckles down to a nubbin without the magic rock's open-



A slight difference in listening taste. Margo loves classical music

in *Gloves*

BY FREDDA DUDLEY

Color Photographs by Fink

ing to give admittance to him.

Usually, Dane's expression of a conviction hasn't been so peaceful. During a New York political campaign some years ago, Dane was standing in a theater lobby, patiently waiting in line, when the loud-mouthed man behind him said something about "that crippled fool."

Clapping a mental lid on his blood pressure, Dane turned around to the man and said, "There are some of us here who feel that people don't speak of a man's physical handicap that way."

"Who asked you what you thought?" sneered the Claxon. "I've said it before and I'll say it again."

That was his error. Mr. Clark's fist landed right where the words failed to emerge. The gentleman, thus silenced, swung a haymaker at Dane's head, missing him a mile, but by that time, the noisy one's friend had joined the fray. Before it was over, quite a jubilant little melee resulted, with most of those present on Dane's side.

Don't get the impression that Dane's response to his own difficulties is always fistic. When he makes a fist, it is usually in behalf of a friend or a (Continued on page 117)



Dane does the cooking here. Margo the tasting. His next, "A Stolen Life"



The dream—and blueprints of it—the house they'll build



Maybe H. J. gets too much leg art

I OCCASIONALLY wonder if Harry James ever says to Betty Grable, "Why don't you get your feet off that chair? I'm tired of looking at your legs." . . . I would like to see Bob Hope do something and not write a book about it . . . I like Jack Henley's line about the housing situation. He said, "It's so difficult to get a house or an apartment that even the hermits are living together . . .

I would like to ask Ted Briskin, who recently married Betty Hutton, if she is always that energetic . . . Van Johnson appears happier when mobbed by bobby-soxers than when he is dancing at Ciro's . . . I have had my fill by now of that cliché sequence at the Hollywood Bowl in musicals. However, I can't get enough of Gene Kelly dancing and they can overcrowd a picture with him as far as I'm concerned.

* * *

When I meet Ingrid Bergman I always think that she has just finished scrubbing her face with soap and water . . . I haven't read the book "A

Bell For Adano" and I haven't seen the movie "A Bell For Adano" and if they make a song out of it, I'm not going to listen to it either . . . I wish though that they would release the Hammerstein-Rodgers' song, "Boys And Girls." I'd bet on it to be on the Hit Parade . . . I wonder why Joe Cotten walks along Sunset Boulevard wearing white gloves . . . A favorite comedian of mine is Groucho Marx and on meeting Carole Landis recently he said, "Carole, you look like a million dollars—and you've got the money invested in the right places."

* * *

I want you to know that of all the night clubs in Hollywood my favorite is one that you seldom read about. It is the Cafe Gala on Sunset Strip where John Walsh entertains by singing the songs of the hit Broadway shows . . . Another good show is the floor show at the Schwabadero, and a stellar attraction is Helmut



hat's

Off-record news on record for you

in these Skolsky star-diggings

Dantine, who can be seen at the magazine rack looking through the fan magazines for pictures of himself. I like Ida Lupino's sly remark about Dantine: "His bite is worse than his bark." . . . I was in a restaurant the other night and heard Claudette Colbert, seated in the next booth, say to the waiter to change her cup. "Do you want tea?" the waiter asked. Claudette replied, "If that's tea, I want coffee. If that's coffee, I want tea. Just change it." . . . Lauren Bacall was a fashion model before she became an actress and now I think, from the advertisements in the fashion magazines, that all models are trying to look like Bacall. But they haven't got that Look.

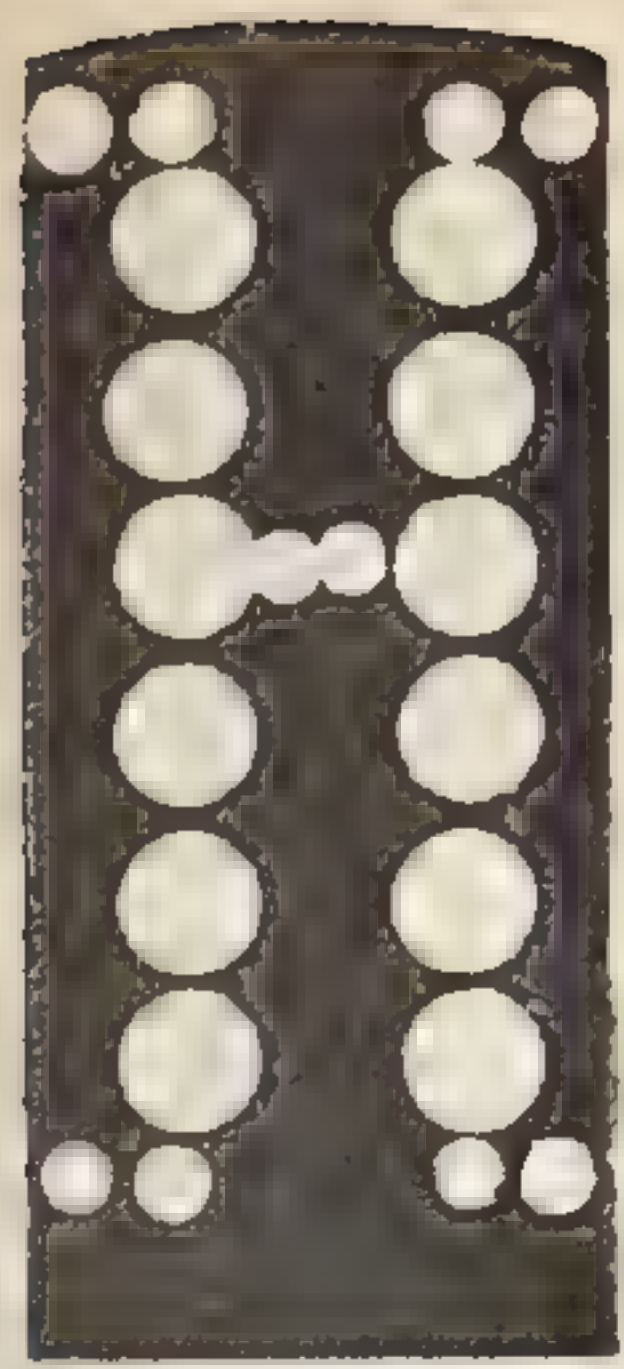
* * *

The movies go to the extreme when they have the heroine masquerade as a boy and then expect us to believe that the hero doesn't recognize her just because she is wearing a pair of trousers—as if anyone wouldn't know Marlene Dietrich because she had on slacks. It is a little too much to make us believe that a Rita Hayworth or a Lana Turner is a boy and that no one knows that they are sweater girls just because they have on trousers. Ah, those movies, but we love them, don't we? . . . I have seen Errol Flynn at the bar at The Players, alone and trying to make a date over the phone. This, you will admit, is unusual for a man who has won the title of "The Wolf" . . . I have a very rare photograph of Don Ameche showing him without his smile. A photographer snapped it when he wasn't looking . . . I think that Jane Russell would be one of the biggest stars in pictures if she were as alluring on the screen as she is when she dances at Mocambo . . . There is no actor in

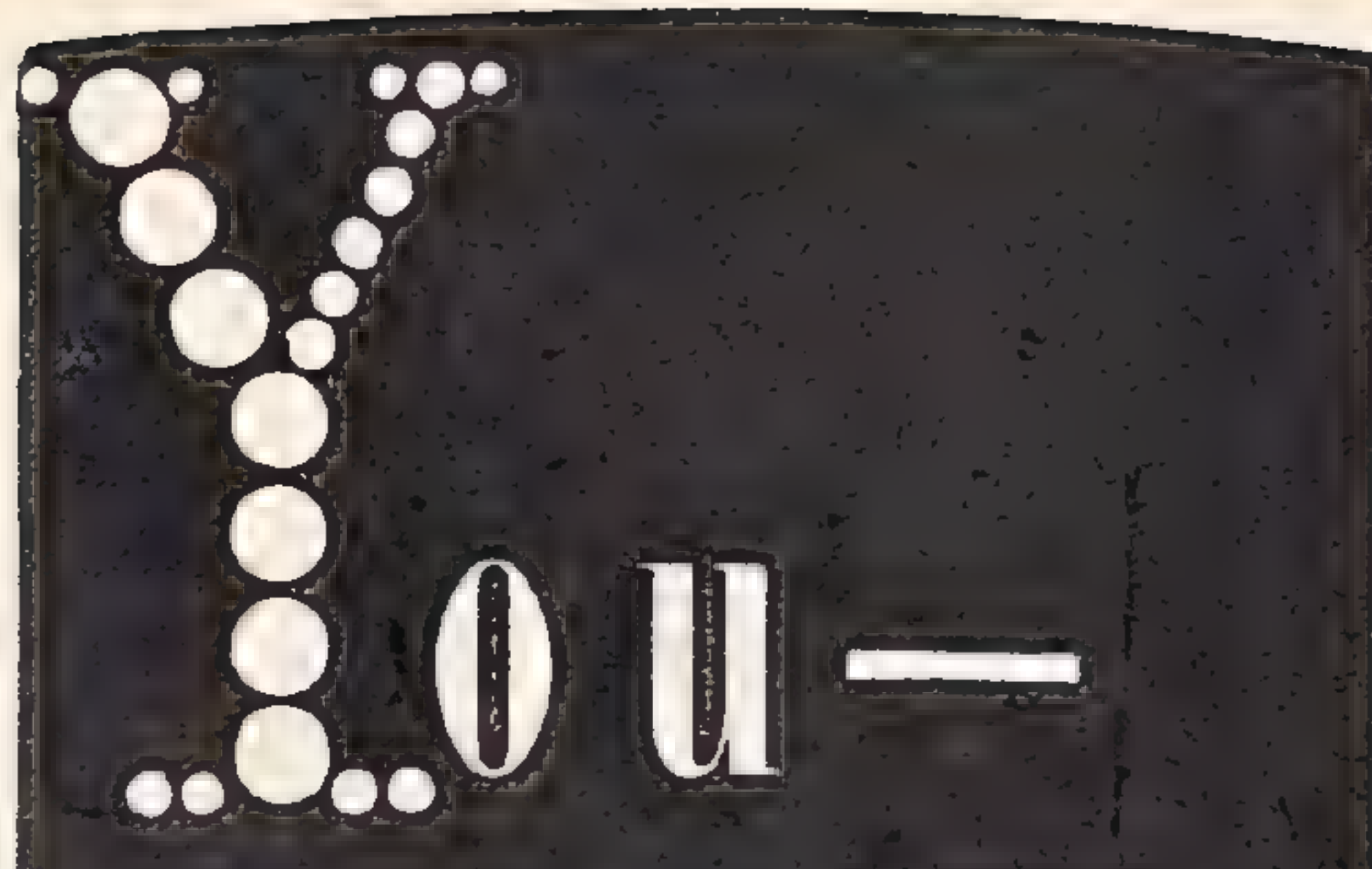
All those in favor of more hoofing from Kelly say "Aye"

Look! Look! Look! Too many Bacalls in too many places!





Hollywood for



BY SIDNEY SKOLSKY

Mr. S. gets the Dantine dope from Helmut



Is Flynn floored for a last-minute fill?

town who is as frank as Humphrey Bogart who refers to the make-up department as "Boystown" because the actors go in looking like old men and come out looking like boys . . . I've never seen Greer Garson on the screen or in person but that I haven't had the desire to tickle her . . . I know of no actress whose voice fascinates me as much as that of Tallulah Bankhead.

* * *

I love pictures about Hollywood and the best line I ever heard uttered in a picture about the cinema city was the producer's remark in "Boy Meets Girl": "Sometimes I don't think the industry is worth the sacrifice." . . . I can't reconcile myself to the fact that Basil Rathbone, who scares people in those thriller pictures, is today the leader of Hollywood's society set. And what's more, I don't give a darn about Hollywood society . . . When it comes to choice remarks my favorite character, Mike Curtiz, is still the leader. While directing a scene recently he said to an actor, "How can you be so dumb? I taught you everything I know and still you don't know anything." . . . I will bet that you have often wondered about the trademarks of the different picture companies used at the start of every picture. I know that I have and a little investigation revealed that the lion trademark of Metro is the idea of Howard Dietz. He was then working for an advertising agency and when told to suggest a trademark, Dietz, only recently out of Columbia University, took their symbol, the lion.

These days Howard Dietz is vice-president in charge of advertising and publicity for M-G-M, the studio of Leo The Lion . . . The Paramount trademark, the rugged mountain peak encircled by stars, was the result of a merger between the Famous Players organization and the Jesse L. Lasky Feature Play Company. Each unit in the merger insisted on keeping its own trademark. However, it was decided that the distributing agency, Paramount, should have a distinctive trademark of its own. As the most paramount thing they could think of, they drew a rugged mountain peak. As the picture company was selling stars, they added a ring of stars around the mountain, then lettered the word Paramount across the mountain in the same manner that it is used today . . . The queer noises you hear at the beginning of every RKO picture duplicate the sound of a radio transmitter sending three V's—used as a test signal—and then the word, "A Radio Picture," and then three more V's in Continental Code . . . Sam Goldwyn didn't have any difficulty finding a trademark—he merely used his name.

I am a pushover for Paulette Goddard and have yet to see her at any time or any place when she wasn't attractive . . . I like to visit sets where chorus girls are working, for they are not only good to look at but often say amusing things. Because of the Johnston Office ruling that chorines can't be scantily clothed, a chorine who had to put on more clothes remarked, "My goodness, I've been draped." . . . I must admit I was amazed when I read that Fred MacMurray made more money than any other actor in Hollywood, but the Gov-

ernment must know what it's talking about . . . I like this story of the writer who said to Gene Fowler: "I've been writing for the movies since talkies and recently I've discovered I can't write." "Then why don't you quit?" asked Fowler. "I can't," said he, "I'm making too much money." And that's Hollywood for you!



Don't get excited; that's prop money Fred's burning

Sketches by Secco

Hustle-along Haver

June lives at home with her mother and sisters, works hard and loves it. Her next is "Enchanted Voyage"

Fink





June comes in on a breeze—

with the courage of youth and

the freshness of a high wind

BY ELSIE JANIS

When she comes to the end of a perfect day . . . June catches up on letters

SHE is no bombshell—she is a hustler with good old Middle-west energy and alacrity, somewhat along Presidential lines.

It's a very pert little "puss" that balances between rather broad shoulders, which accentuate her slimness of hip. She must hide out in the shade of some sheltering palm for her skin is white. That, in California, is another bit of evidence that the little Haver gal is entirely different.

I had heard all the Haver hullabaloo about how she played a piano solo with the Cincinnati Symphony at seven . . . had her own radio program at eleven . . . sang with name bands at fourteen . . . and, at sixteen, under contract to Twentieth Century-Fox, became weary of being told she was too young for this part or that one, so had written and made a test to prove she was not too young and unsophisticated. Result—she hustled herself right into the embryo vamp part in "Home In Indiana." Seeing her in "Where Do We Go From Here?" I knew where she was going—forward under her own steam, but the speed with which she has done it sent my crystal ball spinning.

When she was chosen to play one of the Dolly Sisters with Twentieth Century-Fox's Number One Belle, Betty Grable, playing the other, I felt that a new entry in the Blonde Star Sweepstakes had arrived. Even Hollywood, with its flair for altering biographical epics, couldn't leave one Dolly Sister on the cutting-room floor. Bent on learning more about this ex-child wonder, I contacted the source most apt to be "in the know"—Mrs. Haver.

June would be so happy . . . Would I care to come to their home? Sure! "Tomorrow June has re-takes . . . Wednesday she has to go to court." (When you're under age, you can't even get a raise without court approval.) "Thursday? June is very much upset about the delay but the studio is rushing her around so. Do they always do that, Miss Janis?"

"They do, Mrs. Haver, when they find a new box-office baby. Don't you start to worry until they stop rushing her around."

"Thursday afternoon then," said Mrs. Haver. "June will pick you up in her car." (Continued on page 93)



Melody miss . . . June plays the piano too



Blackwell, Paul Hesse Studio

They dream of him. Robert Mitchum, next to be seen in RKO's "They Dream Of Home"

On the trail of Robert Mitchum, who's a seamy-sided

idealist—a cynic with a sentimental heart

Off-Trail Hombre

BY CAMERON SHIPP

THE laundry and cleaning situation being what it is, possibly a motion-picture star named Robert Mitchum can be of some service to you. This is a gag. Mr. Mitchum does not take in washing. But if you enjoy the de-starching or deflation of stuffed shirts and a thorough polishing off of old ideas, Mitchum is your man.

He has devoted his lifetime—twenty-eight years—to examining the ordinary facts of life with critical and rolling eye, coast-to-coast, and although he is a happy young man, not leading charges against windmills and trying to remake the world, Mitchum has arrived at some points of view which are unusual.

He is even impatient with so-called "tolerance," a word too glibly used these days.

In Hollywood, where glitter is almost taken for granted along with celebrity, the only shine about Mitchum is the sheen on his blue suit. But RKO and David O. Selznick have plans about even that. He is one of their best bets and they naturally want him to look nice, but as of this writing, Mitchum owns three suits only, one of which doesn't fit. He is as bored as a small boy with the idea of being dressed up.

Meantime, although his career was interrupted by the Army and he is only now making his first picture in eight months, he is the object of enormous speculation by young women from Park Avenue to Puget Sound. The young women have discovered something about Mitchum's face that excites (*Cont'd on page 103*)

He's forever blowing bubbles—to amuse his two small sons



Bob is a home man—helps Dorothy dress Jerry and Chris. The finishing touch here—hair combing



Lady scribe: Susan gets the lowdown in her interview with Clark Gable, star of "Adventure"

My Hollywood Friends

BY SUSAN PETERS

In her world from a wheel chair,
Susan Peters shares with you her
warm impressions of people she
knows. This month it's "The King"

. Clark Gable

JUDY GARLAND once sang a song called "Dear Mr. Gable," at which exact moment Judy and I were kindred spirits. Shucks, I knew the lyrics before she sang them. Clark Gable! He wasn't so much a heart throb as a symbol . . . but heart throb ran a close second.

It's been quite some time now since Judy sang that tune, but Mr. G. still stands for something pretty wonderful in my mental notebook.

He really knows the art of being a public personage backwards. There is one star about whom I have never heard an unkind word. Mention his name to anyone with whom he has worked and you evoke a eulogy. Crew members, directors, actors, producers, make-up men, cameramen, writers, executives—everybody loves the guy.

It's fascinating to observe the effect of his entrance into such a blasé room as the studio commissary. Stars by the gross walk in every day and nary a head turns, but when Mr. Gable arrives it's an epidemic. Everyone turns to look at him.

I'll tell you another thing about Clark (which I'd never dare call him in person): He commands respect *without trying*. I can't think of any attribute more desirable in a person of importance. I've seen clamoring crowds wait to catch a glimpse of him in person and from the hubbub I expected him to be mobbed. Something magic happens when he appears. An aisle opens up and with a grin and a "hello" he walks through unscathed. I've seen dignified men approach him and say, "Excuse me, Mr. Gable, but I'm Mr. Smith of Amalgamated Stuff and I'd like you to know how much enjoyment your pictures have given my wife and me." No ogling, no wisecracks, no pretense, no mush. Just

sincere admiration and appreciation for a great man.

While Clark was in the service a crop of new male stars developed. I've invariably compared them with him and to me they've all fallen short so far. In my estimation only three male stars have deserved the adjective "great": Valentino, Gilbert and Gable—said she, sticking her chin way out.

There's a similarity between great stars and great race horses. There have been hundreds of horses that have shown brilliant form and intense speed in sprints, but when urged over a long stretch have lacked the stamina to match their speed. The Man O'Wars, Seabiscuits and Whirlaways have been few. So have the Gables in acting. He's been running in front a long time, and he's just getting his second wind. You'll understand what I mean when you see "Adventure."

I **MUST** confess to you that I am digressing from my original plan to tell you about my closest, oldest Hollywood friends. Clark Gable is a new friend—but a very welcome one.

I first met him in the hospital about a year ago where he was a fellow inmate. He had been in an auto accident and was confined for a few days, and you know why I was there.

We had the same doctor, and when he told Mr. Gable I was there, "The King" came to see me. It would have been so easy for him to come barging into my room unannounced, but no, he called on the phone first to see what time would be most convenient!

We set a time (I somehow managed to be very, very free of engagements, you understand) and Mr. Gable arrived right on the dot. (Continued on page 95)

Turn-about: Clark turns reporter and takes notes on Susan



Czech Double Check



BY FAITH DENNISON



Photography was much more than a hobby. As Geza Karpatti he roamed Europe; lived by his camera; through it, met James Hilton in England

ABOUT a year ago in an unpretentious little picture called "Enter Arsene Lupin," which was released unheralded and unsung by Universal, a new magnetic field was set up by one Charles Korvin. So great was the attraction that by the time the picture was seen nationally, the heretofore unsuspecting studio was trying to purchase a war-weary but still serviceable dragon wagon in which to pack Mr. Korvin's fan mail from post office to fan mail department.

But Universal learned fast. Instead of slapping this Comstock Lode into the next script coming up on the lot, irrespective of color, race or accent, as most studios would have done, they put Charles Korvin under wraps until a suitable story could be found. It proved to be one called "This Love Of Ours" which starred the incandescent Merle Oberon. The results for Mr. Korvin were even more incandescent.

Charles Korvin was born Geza (pronounced Gay-zah) Karpatti in a small town in Czechoslovakia, but his family moved to Budapest when he was very small. By the time he had completed a very few years of schooling, two facts had presented themselves: Geza was bored to the point of coma by classes in formal education and he was intrigued to the point of running away by the world that spread out in all directions from the hub of Budapest. When he stood on a highway, it was as if he stood in the palm of a huge and native hand, peering out along the fingers that stretched straight and white and fair, to touch other fingers leading to other palms and thence to other fingers. To him, the earth was spanned by hundreds of outstretched hands. Sometimes the fingers curled to beckon to Geza.



It was postponed—his Hollywood invasion—but when Charles Korvin finally hit town he took it by storm

Piglet—the king of his famous pig collection

His wanderlust was shared by a pair of his more adventurous friends. One of them said one morning, "Let's go to Istanbul."

Geza always combined his adventurous longings with a sane sense of limitations. "With what kind of money?" he inquired.

The friend pulled a head of happy lettuce from his pocket and peeled off a few leaves. They were of impressive size and crispness.

"What is holding us back?" inquired Mr. Korvin. "Why are we delaying?"

Istanbul lies south and east of Budapest some 640 miles, as the dream flies. The boys didn't get to check the Dardanelles, the Bosphorus, the Mosques, the veils and other items of interest because the authorities began to take an interest in the young travelers. Seems that Geza's friend had acquired his wealth in an anti-social way. A member of his family had an extensive chemical laboratory; the friend, stricken by a need to get away from it all, had hocked a few microscopes and other paraphernalia.

When this was discovered, Geza and his friend were apprehended by the proper authorities and sent home.

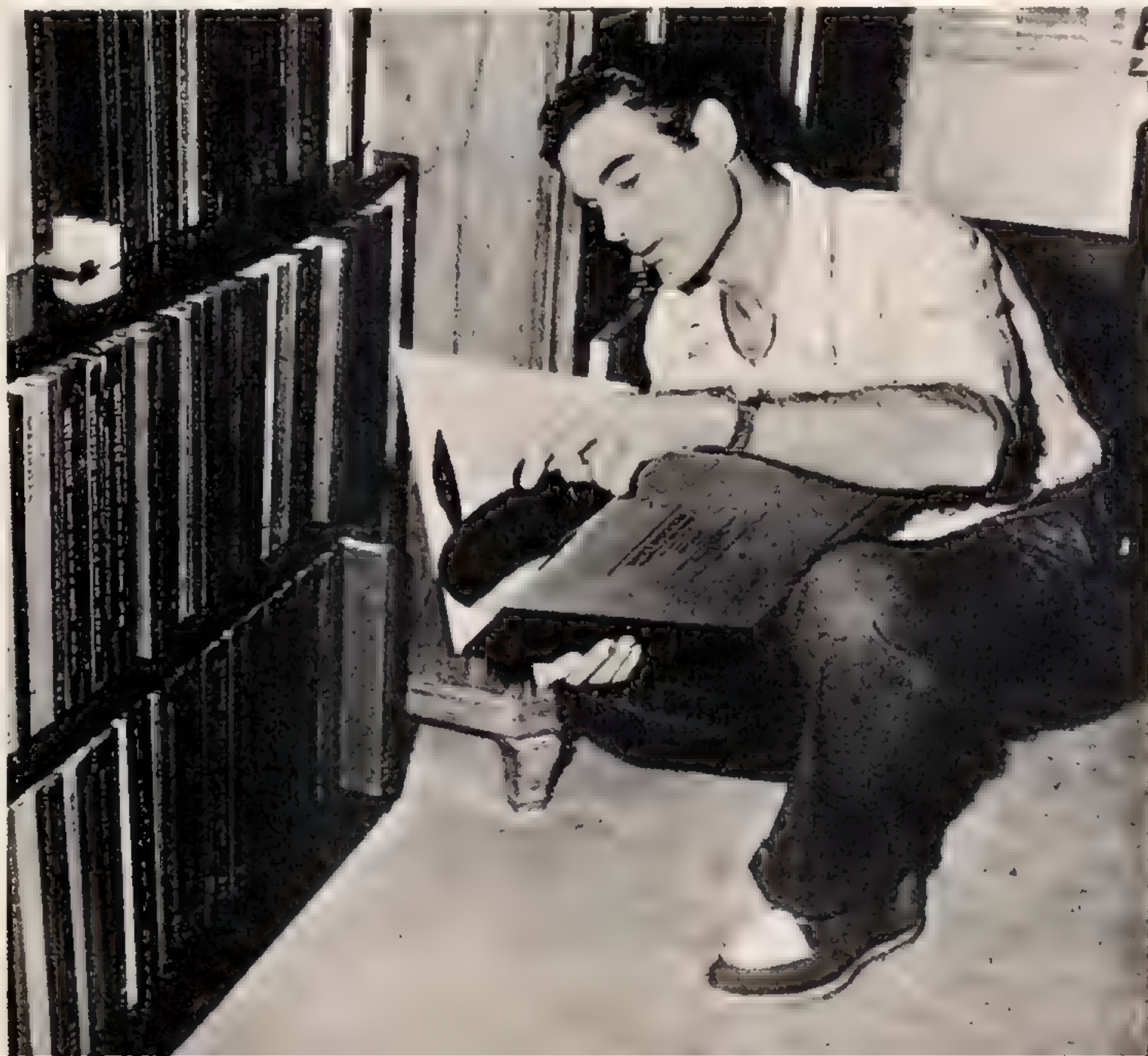
Temporarily discouraged, Geza returned to school and discovered, to his delight, that he had overlooked the single excitement in the curriculum: Dramatics. He proved to be resourceful in this course, so resourceful in fact that his cousin, a short, plump chap who had always aspired without outside encouragement, to the drama, said heavily, "Geza, it is you and not I in our family who will probably prove to be the actor. If you can pass the entrance examination at The Academy, I will pay your tuition."

That did (Continued on page 98)

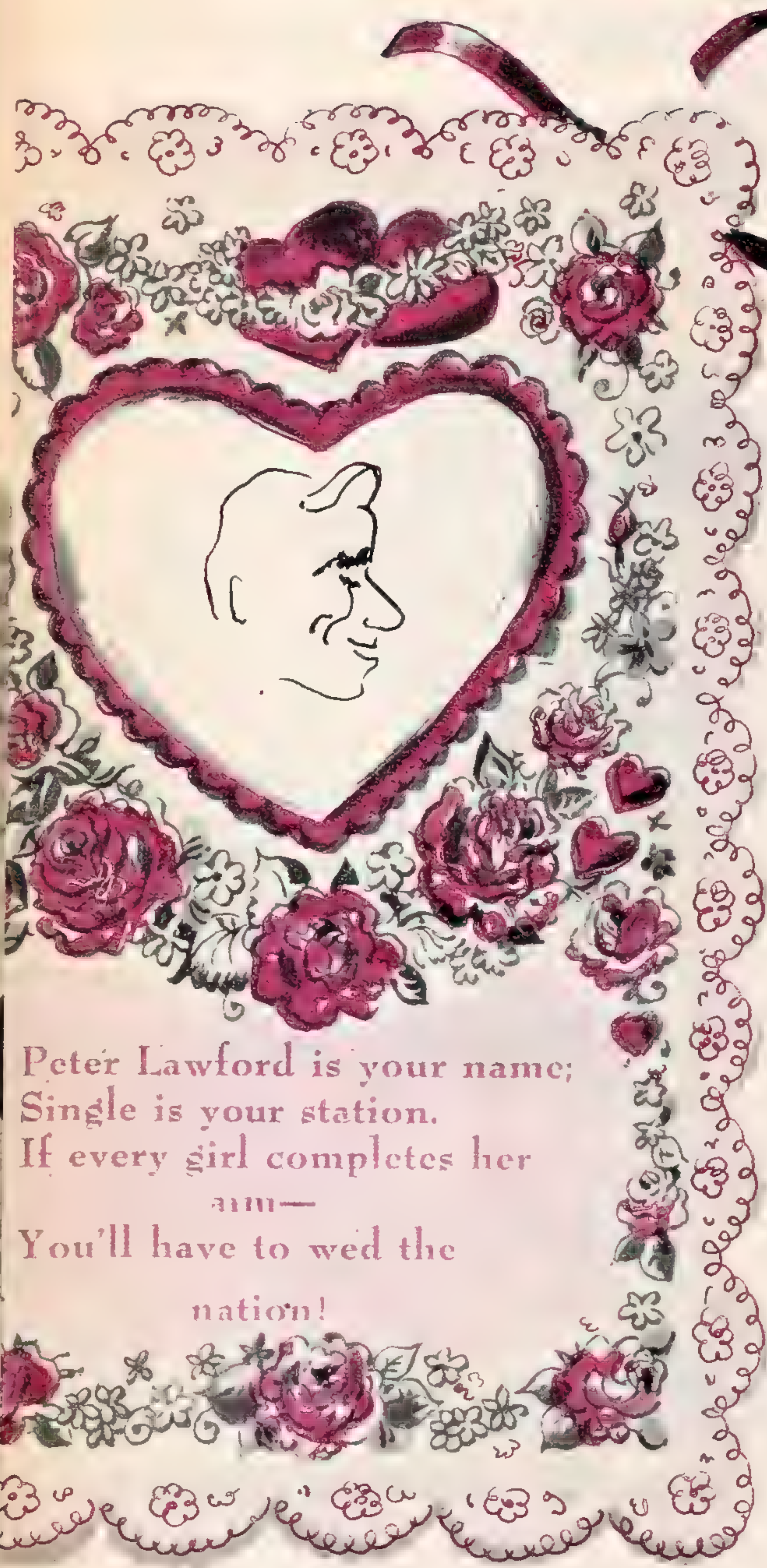


Charles and Helena love cooking—with all the spices and wine

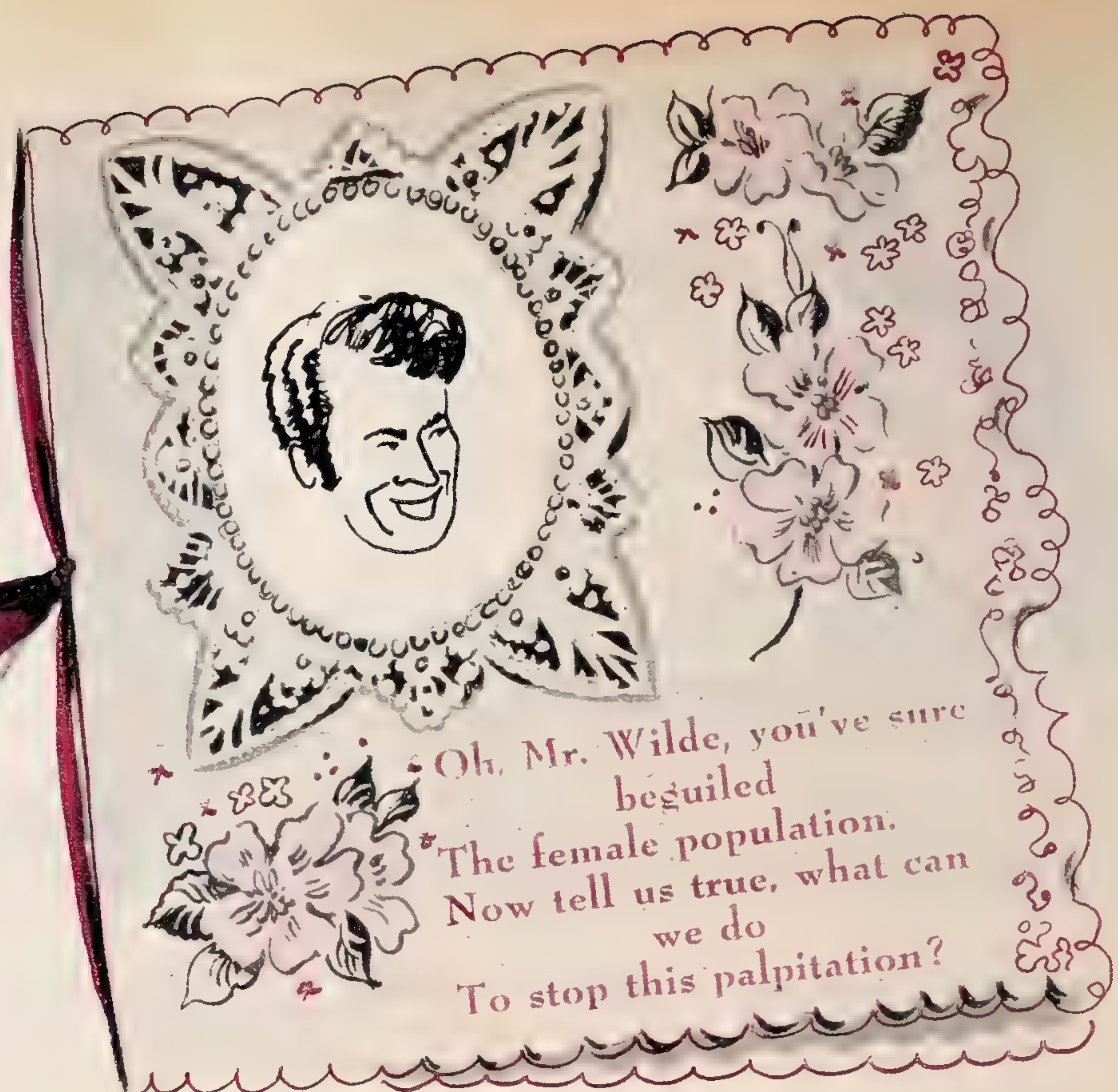
The star of "This Love Of Ours" loves music and has a treasured collection of over 600 record albums



Cornel
Wilde



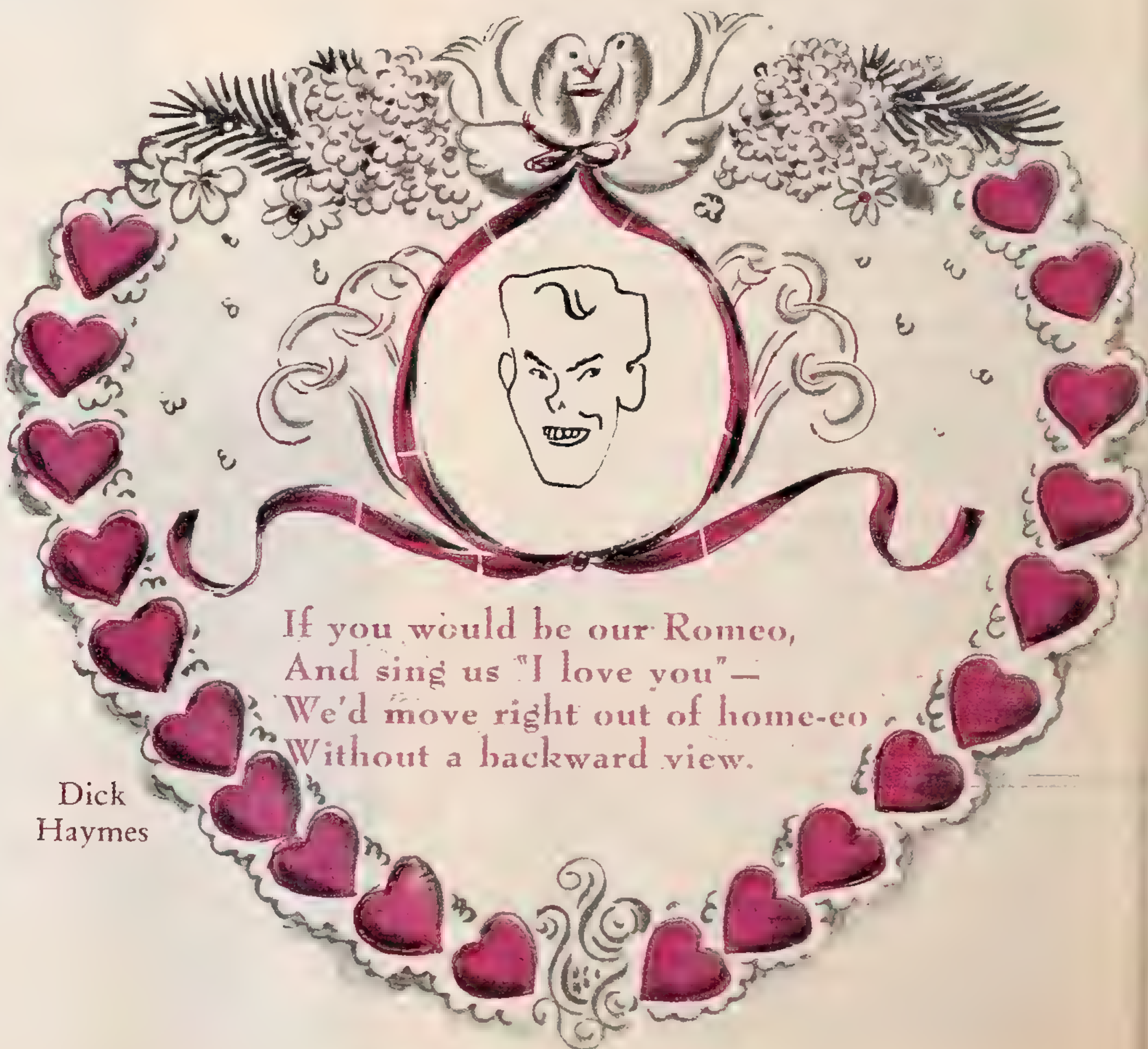
Peter Lawford is your name;
Single is your station.
If every girl completes her
aim—
You'll have to wed the
nation!



Oh, Mr. Wilde, you've sure
beguiled
The female population.
Now tell us true, what can
we do
To stop this palpitation?

VALENTINE

MY ♥ IS MT & it 4U



If you would be our Romeo,
And sing us "I love you"—
We'd move right out of home-co
Without a backward view.

Dick
Haymes



Lauren
Bacall

"Baby" and "Bogie" have busy been
Publicly trying out Lohengrin.
Since they've fallen in line with Cupid's scheme
"Home Sweet Home" is their favorite theme.

VIGNETTES

F U'D ✂ MY ♥ 🗨️ ✂ URS 2



Even though you
Are now a Mrs.
You have priority
On our kisses.

Shirley
Temple



The Guy with the arrow
Has dates to play darts
With the millions of men
Who have June in their hearts.

June
Allyson



Photoplay's

PHOTOLIFE OF DANA ANDREWS

DANA ANDREWS—star. Here he is at the top of the tree. Or to be more accurate, under one with Jeanne Crain in "State Fair," Twentieth Century-Fox's rollicking, tuneful, one-hundred-per cent American musical.

One-hundred-per cent American, too, is his starring role as a hard-boiled, fascinating guy in his latest, "Fallen Angel." Like the cop he brought to life in "Laura," this is sure-fire Dana fan fuel.

Yes, Dana has arrived. And he hitch-hiked to success! Here is his story—reenacted for you by Dana and the actual people who have figured in his life. . . .

BY LYNN PERKINS



California, here I come! That might have been his theme song when Dana took off from Texas equipped with plans and a thumb. He got the ride, but Hollywood was still evading. Seven more years were to pass before Dana got his breaks—seven years of varied and uncertain activities—and faith in the future he had set for himself

fore the California trek, there was college, with Dana a grid-
n king. He majored in psychology, law and English, but
nothing was missing—even then his heart belonged to dramatics



The movie career dream crystallized in his home town, Collins, Miss., where he got a job as a sound effects man in a theater. The theater couldn't afford sound equipment, so Dana made gun shots, screams, fire sirens. Once he even fooled a sound expert in the audience who didn't know it was a silent picture



A career as a figure man held little appeal to Dana when he was an accountant for an oil company. The yen to crash Hollywood's golden gate kept growing stronger



In Hollywood—with studios, big and small, his neighbors and yet as far away as the moon. He managed to eat by many different jobs—one of which was driving a school bus



Dana read the murder masterpiece, "Laura," and did some fast talking to Director Otto Preminger. He got the role of the tough but romantic cop and then and there made history





Another of his jobs—in a gas station. A gas company executive drove up, saw him and paid him \$50 a week to study dramatics—Dana to pay ten per cent when he paid off. He did



"Home Sweet Home" is his favorite melody. He shares it with Mary, David (by his first marriage), little Kathy and the newest addition, baby Stephen



They made it real. Dana and Mary Todd played romantic parts opposite each other when both were at the Pasadena Playhouse, but the curtain didn't go down on this sweetheart act. Off stage—they were married

So you see the Andrews present is successful, wholesome and full. With his family, Dana lives in a big house with enormous grounds—a house not all decorated yet, but equipped with numerous electrical gadgets—like buttons to open the gate—a delight to young David who pulls them apart to see what makes them tick. Dana is the handyman—cooks, helps with the housework and because he was once a plumber's assistant, can take faucets and pipes in his stride.

It's a merry household. Mary is a mimic and could be an actress, but Dana prefers her as a straight wife. There's a well-trained (by Dana) cocker spaniel named Michael, one nurse and one detachable phone which they carry all over the house and never can find when it rings. Currently Dana's mother is staying with them—and currently too Dana and Mary are getting about to the night spots. He feels Mary has it coming to her after being tied down so long, since Kathy and Stephen came close together. Sentimentally, their favorite spot is the Bar of Music which was where they did their courting.

Dana's next picture is "A Walk In The Sun," after which he gets on his horse and rides for Universal's "Canyon Passage"



The Ida Lupino of today—vital, sparkling star of "Devotion"

MY

Fight for Life

Ida Lupino was a victim of polio. She was paralyzed. Here is
her frank account of how she fought and won

BY

Ida Lupino

As told to Ruth Waterbury

IT WAS in 1935 that I decided to bring my younger sister Rita over from England to join me and my mother in Hollywood. The reason wasn't alone that mother and I had been missing Rita. More potent than our loneliness for the kid was our knowledge that she wasn't in good health. My father was playing in London at that time and he could, of course, have seen to it that Rita went to one of the superb Harley Street specialists for diagnosis, but Connie—that's my mother—and I felt that if Rita did need surgery, she also needed a mother to be near her while she underwent it. Fathers are very wonderful people, but mothers display a kind of maternal genius—so I was to learn—when sickness hovers over their young.

Connie and I picked Rita up at the Los Angeles Union Station. Barely giving her sufficient time to unpack, I rushed Rita off to a specialist the day after her arrival. While she was in the doctor's sanctum sanctorum, I waited in his outer office. There my eye fell upon a medical book lying open at a chapter headed "Poliomyelitis." The word meant only one thing to me—a chance to play the game my father had taught me as a child, that old trick of seeing how many small words I could extract from one very big one.

As I stared at poliomyelitis trying to break it up into "limit" and "soil" and such, my eyes began picking up bits of the text below it. "The incidence of the disease is often like that of influenza," I read. "Characterized by loss of appetite, insomnia and severe headache," said another spot on the page. "Limbs suddenly become too painful to bear weight of slightest touch, even of sheets," said another line.

I turned the page and there were photographs of patients in traction. My mind jumped. I realized I had seen similar photographs in the daily papers. Why, this poliomyelitis must be infantile paralysis! I went back to the beginning of the chapter and read it straight through before the doctor issued out of his private office with my weeping little sister.

"He wants me to take an examination where I have to swallow a lot of colored inks, or something, while he looks at them through the X-ray," sobbed Rita. "Oh Ida, I'm afraid. I know it will hurt. I know—I know. . . ."

"Nonsense," I said briskly. "Why, it hurts so little that I'll take it just to prove that to you."

The doctor agreed and I took the test, whereupon the top of my head nearly blew off. I kept on smiling while I wanted to collapse with pain, but Rita was sold by my performance and took her test and I saw that she wasn't acting. It *didn't* hurt *her*! The doctor looked at the two of us. "The younger sister is merely run down, needs rest and a better diet which will make her right very soon," he said. "But the older sister has a very bad kidney condition which requires immediate surgery."

Well, that was a poser! Refusing to take the specialist's word, I went to a little neighborhood doctor to check up on the greater man's diagnosis. "You're fit as a fiddle," said the little man. I chose to believe him. After all, it was a much more comfortable verdict!

About three nights later I awoke in a state of pain such as I had never experienced until that kidney examination, only this pain was even greater. My head was thumping, I was feverish and my legs and arms were so sore I wanted to writhe from under the weight of the sheets and blankets upon them. I attempted to call Connie, two rooms away from me, but my voice was too weak to whisper. I tried to get out of bed but the soles of my feet burned so with agony that I couldn't step on them. My head pushed itself forward at an awkward angle and I couldn't pull it back into place. My right arm struck out crazily and my right hand was balled into a fist and wouldn't open.

It took me twenty minutes to crawl the twenty feet to my mother's room, but during that twenty-minute nightmare I faced the appalling truth. Because of that silly word game I knew exactly what was the matter with me. I, Ida Lupino, was an infantile paralysis victim! Perhaps if I'd gone for the kidney operation, the doctor would have detected the other illness about to smite me. But that was too late to think about now. All I could think of was anything, anything that would stop my pain.

The doctor was soon there. He confirmed my self-diagnosis. He punctured my spine and just before the blessed peace of an opiate knocked me out, I heard his whispered words to Connie, "I am hopeful, since she (*Continued on page 96*)

Youthful fling—Jeanne takes
the jump in jubilant stride



Jeanne started acting
at eight, won beauty
contests and a contract
at sixteen. Currently in
"Leave Her To Heaven"

SCENIC WONDER

BY DOROTHY DEERE

NOT SO long ago a GI newly returned from overseas stopped off to visit some friends in Flagstaff, Arizona. Gas rationing had not yet been lifted, but the friends were willing to give their all. They had enough gas in the tank, they told him, to take a sight-seeing trip to the Grand Canyon. Or, they could drive out and watch a movie troupe shooting scenes for "Leave Her To Heaven" on a location site forty miles out of Flagstaff.

"Hmm—" pondered the GI, "I always did want to see the Big Ditch. But who's in the movie troupe?"

"Well, it's mostly men—" hesitated the friend. "Only one actress—name of Jeanne Crain—"

"That's enough!" said the soldier, grabbing his cap. "What's the Canyon got that's any Grander than that Crain?"

"Nice discriminating lad," agreed the troupe, after the GI had visited and gone. "Yeah—" said Producer Bill Bacher when he heard about it. "Still—the guy was merely trading one scenic wonder for another!"

Everyone knows the phenomenal things Nature can do when she really puts her mind to it, and experienced Hollywoodians agree with this GI that little Miss Crain is one of them. Russet hair, green-gold eyes and a lush red mouth, all put together in one of those wildly lovely arrangements which sometimes occur when a girl has Irish in her veins. A figure—well, good little bathing suits hope Santa will bring them Jeannie. . . .

Born and raised just a short splash from the Pacific, she was winning bathing beauty and magazine-cover honors before she finished high school. And before she could get to college she had not only a movie contract, but her choice of three. Only three, because that's the entire number of talent scouts (Continued on page 107)

once time with Paul Brinkman at a Western party



The sisters Crain—Jeanne and blonde Rita at Bass Lake on location. Rita is Jeanne's stand-in

Eager—as a brand new day . . .

Confident—like the morning sun . . .

Naive, yet knowing—little Jeanne Crain

WHAT SHOULD I DO?

YOUR PROBLEMS ANSWERED BY



CLAUDETTE COLBERT

Star of

"Tomorrow Is Forever"

● DEAR MISS COLBERT:

About twelve years ago I had to stop school and go to work in a mill. There I met Bill who was so nice and friendly; he helped me when I was on piece work so that I took home a wonderful pay each week, and he took me home every night. Sometimes I had a Sunday date with him.

After six years, he left town and I never heard from him again. I then had to face the fact that Bill did not love me.

After much persuading from my folks I went out on dates and met Charlie. After we had gone together for two years, he asked me to marry him. I told him about Bill, but he said he thought that was a teen-age fancy, so we were married—that was six years ago.

Two years ago I received a letter from Bill. He was in the Army. I showed his letter to my husband, who said, "Well, answer it if you want to." So I did, and until two weeks ago I had two letters a week from Bill. He made love to me in every letter and sent me lovely gifts.

He came home with a discharge about five weeks ago and I have neither seen him nor heard from him. Was he just making a fool of me again, taking advantage of my love as he had done for twelve years? Will I go on all my life just waiting for a little sign of real affection from him? What do you think about this entire situation?

Anne Farrell W.

Dear Mrs. W:

I think that, unless you change your ways, you are going to ruin your life beyond the power of anyone to repair it.

You say in your letter, "I then had to face the fact that Bill did not love me." Apparently those words didn't really mean anything when you wrote them, because it seems to me that you have never accepted the fact that Bill does not love you. And he doesn't. A man who loves a girl does not show her kindness for six years, then leave and neither write, call, nor reappear for four years.

Yes, he wrote to you when he was in the Army. Undoubtedly he knows that you have always had a great weakness for him; when he was lonely and homesick and disgusted with the Army he turned to the one quarter from which he was certain to receive sympathy. It was the sympathy that was important to him—not the person who supplied it.

Incidentally, what a sweet man your husband must be! I don't know many husbands who would sit calmly by for two years while the wife in the household went mooning around about a man who was just passing the time of day with her.

Forget Bill. Turn to that wonderful husband of yours, and thank heaven for his patience and understanding.

Claudette Colbert

● Dear Miss Colbert:

I'm a girl of sixteen who is a little confused. About a year ago I met a nice soldier who is six years my senior. He was with me all that evening. The next day he went away, but before he left, he asked me to write to him. At first his letters were friendly, then he said he was in love with me and asked me to visit his family.

I did, and they are swell. They liked me too.

Now, he's coming home and wants to get married. I don't want to say yes just yet because I feel I don't know him too well. On the other hand, I don't want to say no because when I get to know him better I might want to marry him.

How can I refuse to marry or to be engaged to him now, but yet keep him interested, in case of the future?

Bettie S.

Dear Miss S:

It seems to me that you have the answer to your problem beautifully stated within that problem.

There is really no trick to postponing a decision for the present, yet retaining a boy friend for the future. So many girls seem to think that some sort of black magic must be brewed to control a love affair. All you really need to do is to tell this boy exactly what you have told me. Tell him that you like him, admire him, and want to know him better. Ask him to give you that opportunity.

If he is really worth having, he will respect you all the more for your mature point of view. You need have no fear of losing him. As a matter of fact, he is likely to be even more ardent and sincere in his courtship than ever before.

Claudette Colbert (Continued on page 88)

Photoplay
Fashions
In Color
Start on
Page 73)

CHRISTINA MUIR NEWBERRY, II
daughter of
Lt. Col. and Mrs. Phelps Newberry
engaged to
James Douglas Darling, II

CHRISTINA AND JIM met early last spring in Overbrook—one of Philadelphia's fashionable "Mainline" suburbs. A few weeks later Christina said "Yes" . . . she's *another* charming Pond's bride-to-be—tall, slim, with shining dark hair, green-gray eyes.

Christina has a happy little way of knowing *just* what she likes and why. And Pond's Cold Cream is one of her "likes." "I don't see how there could be a nicer face cream anywhere," she says.

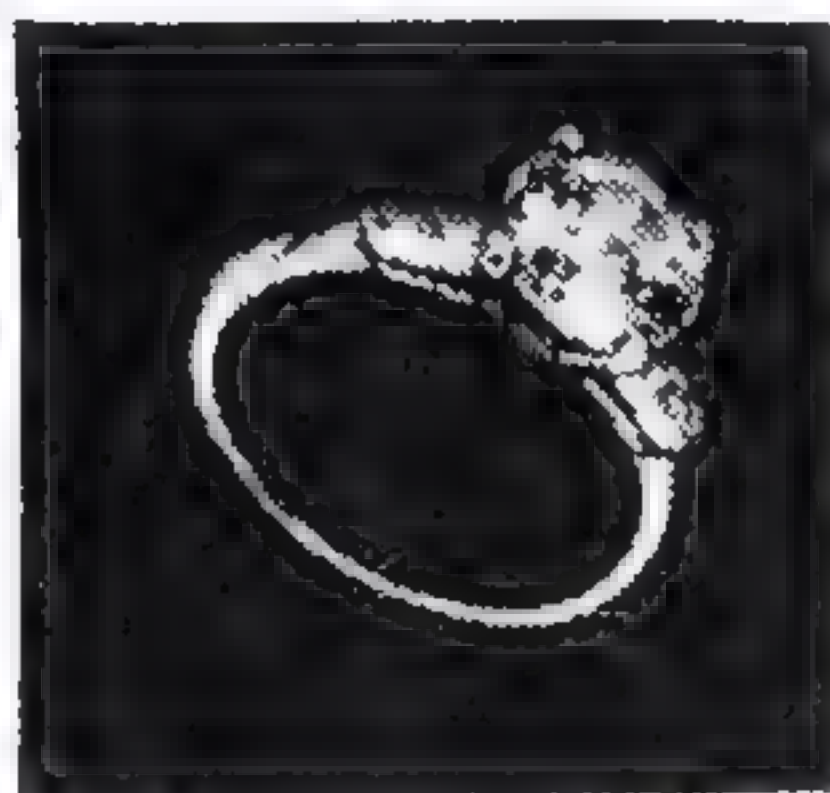
This is how she uses Pond's: She smooths silky, fragrant Pond's Cold Cream on face and throat—then smacks over it lightly to help loosen and dissolve dirt and make-up. Tissues off.

She *rinses* with *more* Pond's—using quick little whirls of her fingers to work it all around. Tissues again. "This second creaming is grand to make your face feel *extra clean and soft*," she says.



Christina's complexion is beautifully soft and smooth

She's Engaged!



SHE'S LOVELY! SHE USES POND'S!

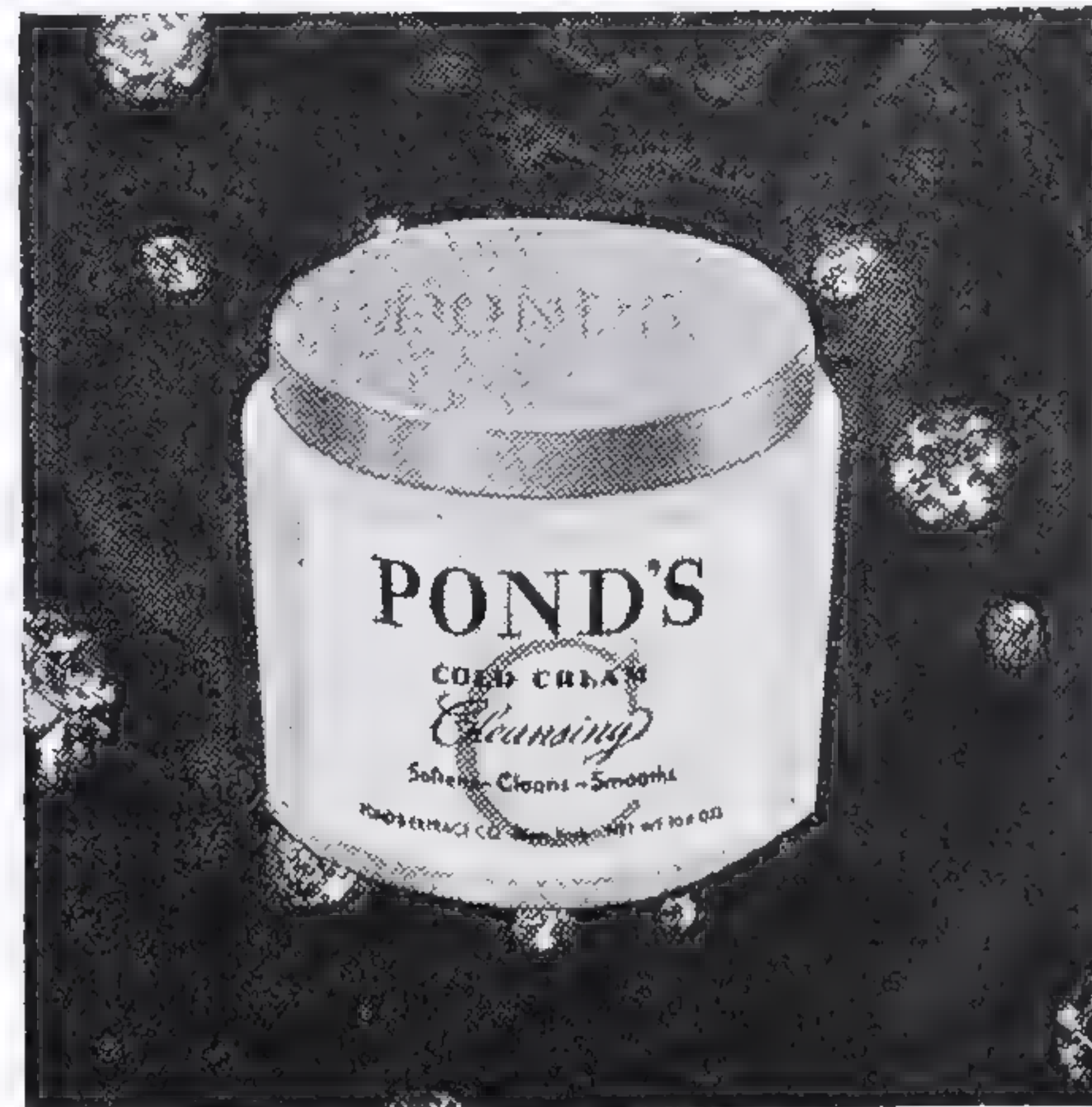
*You'll find Christina's way of using Pond's Cold Cream delightful. Copy her twice-over Pond's creamings every night and every morning—for in-between-time freshen-ups, too! Watch your skin look softer, smoother, prettier! It's no accident so many more women and girls use Pond's than any other face cream at any price. Ask for a luxurious, *big* jar at your favorite beauty counter, today. Start your Pond's beauty care tonight!*

**A few of the many
Pond's Society Beauties**

MRS. MORGAN BELMONT THE LADY GRENFELL
THE MARCHIONESS OF CARISBROOKE
MRS. RICHARD C. DU PONT
GLORIA VANDERBILT STOKOWSKA



CLOTHING NEEDED! Christina helps regularly at the Needlework Guild in Detroit. Here she is helping to pack new clothes to send away. "Never have so many people needed 'just everyday clothes'," she says. There are clothing relief agencies *you* can help.



ASK FOR A *BIG* JAR OF POND'S! You'll love the luxury-size jar. It has a nice *wide top* that lets you dip in with both hands so you whisk out all the cream you need with one sweep of your fingers. Get a *big* Pond's jar today!

Shades of their Ancestors!

If you had attended Romanoff's "Come As Your Ancestors" party, could you have guessed the stars behind the masks? If not, try page 106



A prince in tatters. The royal gent is host Mike Romanoff



1. A gala night out for a beautiful lady and her handsome spouse from an age gone by when smelling salts and gallantry were very much in style. The lady could pin a gold medal on her ornate dress if she wished—the man, Navy overseas service ribbons



2. If you'll stop looking at her figure and peer behind the mask you'll know this lovely lass



3. A gay caballero and a cute toreador. We'll give you this hint. The mustache isn't really his and we're sure none of his sires came from south of the border. The girl was easily the belle of the ball

(Continued on page 66)

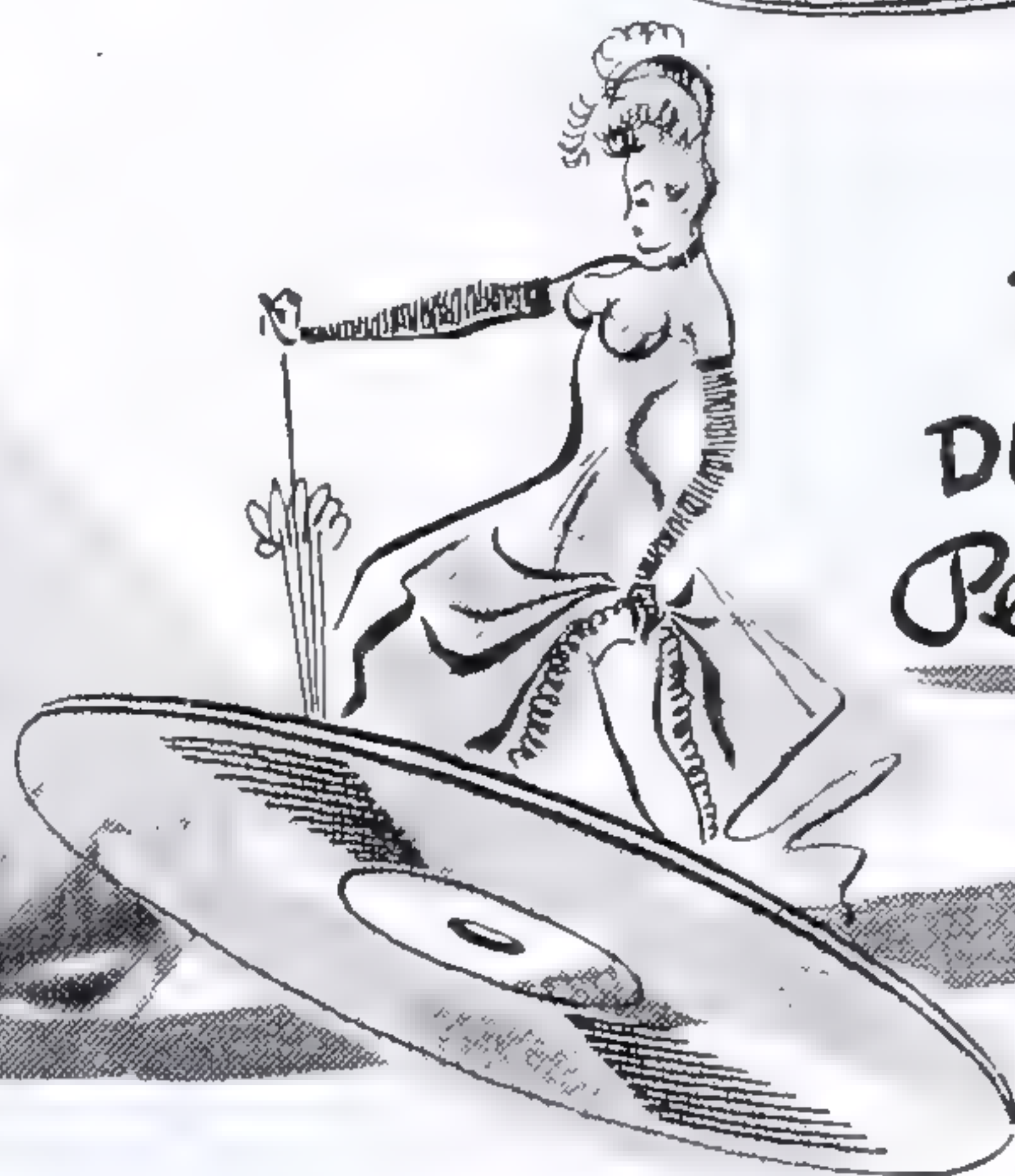


You'll say—
**JOHNNY
MERCER**
has
Personality!

Romeo said —
JULIET had
Personality!



Paris said —
DUBARRY had
Personality!



Capitol says —

hear **JOHNNY MERCER**, the **PIED PIPERS** and **PAUL WESTON'S ORCHESTRA**
in their rockin' recording of —

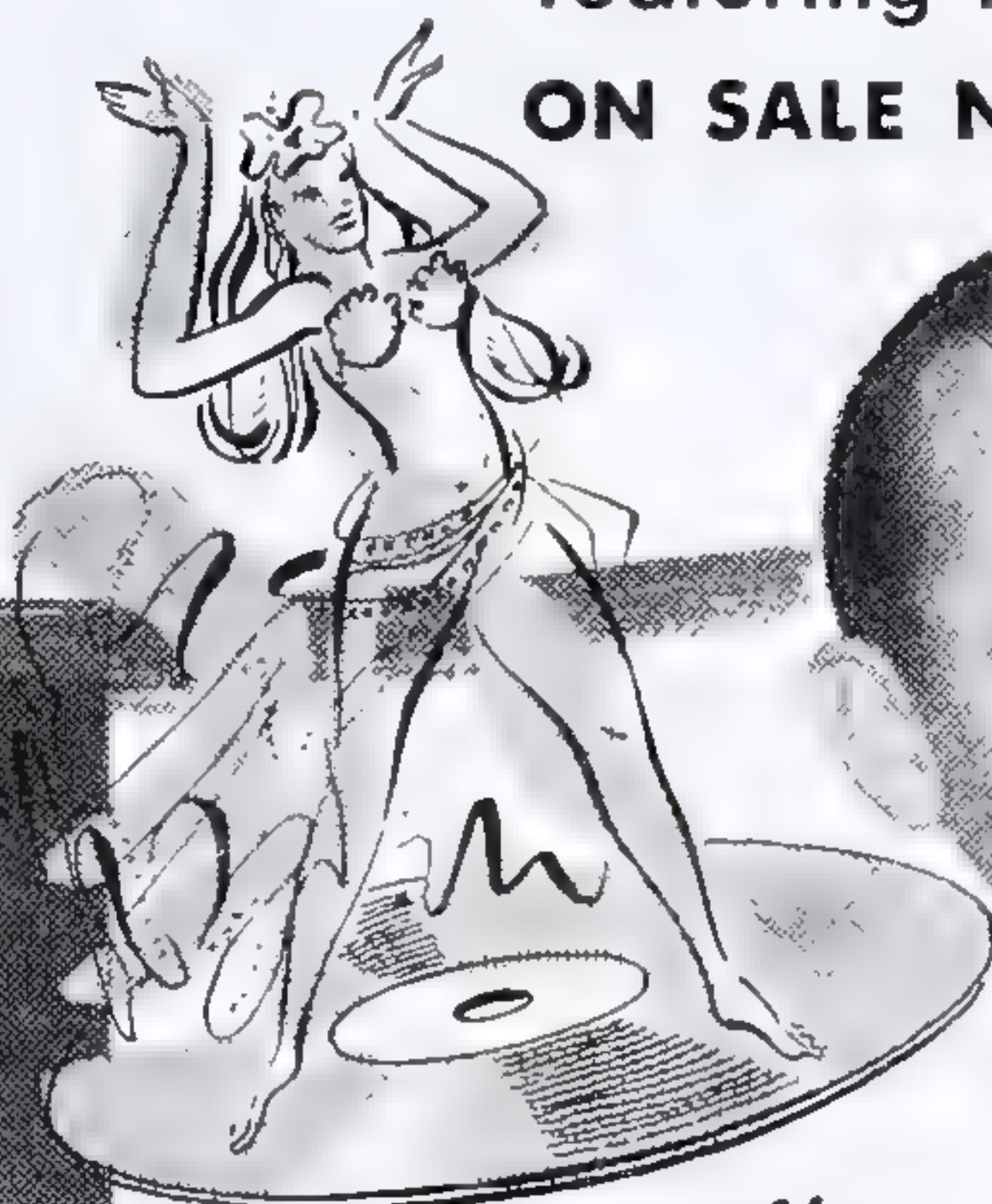
♪ *'Personality'* ♪

The Boss says —
his **SECRETARY** has
Personality!



from the Paramount picture "Road to Utopia"
... backed up by an oldie-newie 'IF I KNEW THEN'
featuring the same terrific combo!

ON SALE NOW AT YOUR FAVORITE RECORD STORE!



The boys say —
SALOME had
Personality!



The Pied Pipers
have plenty of *Personality!*

 **Capitol**  **RECORDS**

P.S.
Paul Weston has *Personality, too!*

FROM HOLLYWOOD

Shades of their Ancestors!

(Continued from page 64)

4. The farmer in the dell brings along two beautiful dolls. He's from Arkansas where the wheat and corn grow tall. The tot with her doll is not his daughter, but the girl he married not many months ago



5. Eek! Ready to run? You wouldn't if you saw them without the make-up and mask. The derelict is married, just out of the Navy. The skeleton could rattle plenty of bones in celebration of his record as a flier



6. They could be teen-agers staying out too late. But they're not. Those smiles are because hubby is home from the wars. Tip: He once got an Academy Award playing the souse friend of a gambler

It's time
to get away from it all...

It's time
to reach the sun...

It's time for

flight

that rosy,
sun-drenched nail polish by

La Cross

nail polish
manicure
implements



Miss Paradox

(Continued from page 34) acting. I don't think I could exist and *not* be an actress. Strangely enough, I never think of myself as an actress. I think of myself as being two people. I don't pretend to thoroughly understand either. Others seem to find me a great deal more confusing than I have ever appeared to be—to myself."

Confusing indeed! Sheer, unmitigated understatement. There was that time Eleanor's neighbors out Toluca Lake way were so horrified they summoned the police. The new blue-eyed girl with the brown silk hair naturally aroused their interest. Every day at sunset she walked an English sheep dog (named Bobby Lee), and a Siamese cat (actually called Tai-Chi-Po). No one seemed to know who she was.

Then one night the neighbors heard blood-curdling shrieks coming from the new girl's house. Louder and louder they rang. Unable to stand it any longer, the neighbors summoned the police and charged in a body on the house down the road, expecting to be greeted by nothing short of murder. Instead, they were greeted by Eleanor, eyes gleaming like twin sapphires. Even their startled faces failed to subdue the note of happiness in that husky, grated-velvet voice.

"Oh, I'm so *terribly* sorry," she explained. "You see, I've been acting at the Pasadena Community Playhouse. Warner Brothers just signed me to a contract. I'm going to play a small part in a picture called 'Buses Roar.' I'm supposed to scream, and I've never been able to. Every night I've gone to the top of Lookout Mountain and practiced. I just *couldn't*. Self-consciousness, I guess. Anyway, a friend loaned me his home recording machine. I made up my mind I was going to overcome this handicap. And I have! Would you like to hear some of the screaming records I just made? I really think they sound very natural!"

TODAY, the only screams emanating from the Parker household are those produced by fans who have seen Eleanor's trouping in "The Very Thought Of You," "Between Two Worlds" and "Pride Of The Marines." There'll be more of them after "Of Human Bondage" and "Never Say Goodbye" are released. In the first named, Eleanor portrays the slatternly *Mildred*, remaking the role that cascaded Bette Davis to fame. Everyone, including Director Edmund Goulding, thought Warner Brothers insane when the fragile-like Eleanor was even considered. Wise in the ways of Hollywood, Mr. Goulding compromised and made a test. He's *still* shouting her praises.

Eleanor doesn't know how she got through it. All day long she clutched a bottle of smelling salts in a tight fist. Testing for any part still remains one of her unconquered fears. There are others, too. Her shyness, for example. It sweeps over her at the oddest times. She doesn't know why, because it's never consistent. It brands her as anti-social, colorless, sometimes even creating the impression that she's a mental lightweight. Again that magnificent balance comes to her rescue. She refuses to allow her shyness to root itself and corrupt her life.

"I enjoy *anything* if I enjoy the company I'm with," says Eleanor. "I remember back in Cleveland when we were growing up. Girls didn't like me. I got along better with boys. I was a hellion. I was mean and dominating. Boys never held grudges. They'd forgive and forget. I looked on the boys as friends. Other girls looked at them as future husbands. My sister Mildred never understood me. She said I



"They almost weaned me!"

"I've been on a queer diet the last year or two . . . sometimes I wondered if I'd *ever* see any more Fels-Naptha Soap.

But a fellow who's always had the best doesn't give up easy. And now that I'm getting my Fels-Naptha, the laundry work in this house is strictly pre-war.

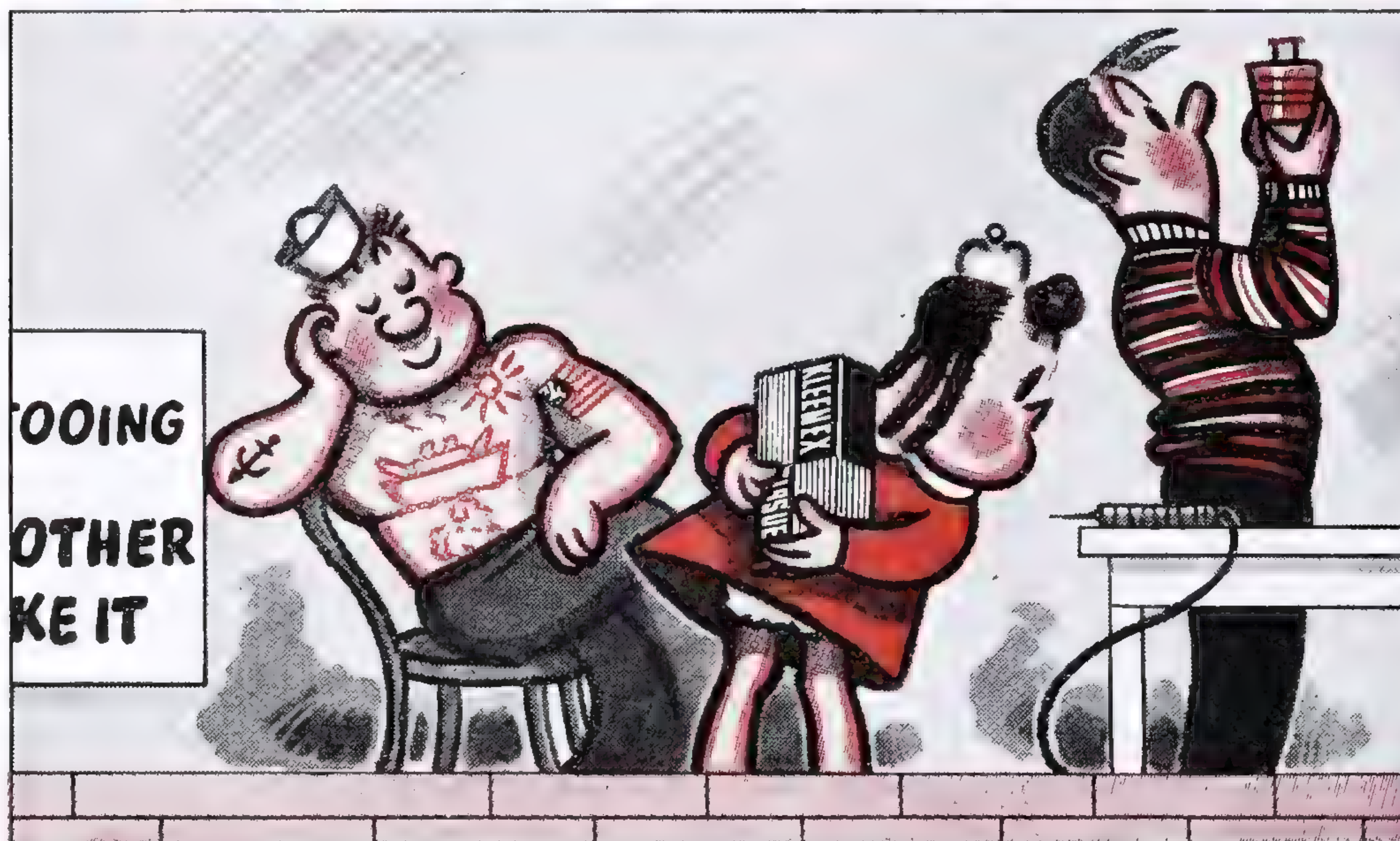
I do a family-size wash without a quiver, finish the job on schedule, and believe me—those clothes are really *white* again!"

Fels-Naptha Soap

BANISHES "TATTLE-TALE GRAY"

LITTLE LULU

By Marge



Copyright 1945, International Cellucotton Products Co.



treated each boy differently. It was because in each boy I found a different but mutual interest.

"I've never been able to control my moods. I still can't today. I went to one Hollywood party and was so wound up I monopolized the entire conversation. The next night at another party, I felt so shy I couldn't even remember my host's name. I dread getting all dressed up and going out. After I'm once there, I sometimes enjoy myself more than anyone else."

Eleanor has another fear she finds more fascinating than frightening. When visiting high places like the Washington Monument and the Statue of Liberty, she gets an urge to jump. Not because of suicidal intentions; to the contrary, she feels herself being drawn by the pleasantest of sensations. The same feeling sweeps over her in a recurring dream, where she is always flying. Finally she discussed it with Dr. Bert Frohman, Hollywood's well known psychoanalyst.

"It's very understandable," he told her. "The desire to fly, to be suspended in mid-air, is all tied in with your ambition to soar to the highest pinnacles. That feeling of being high up on your own power is a fulfillment of achievement."

Whenever she can, Eleanor avoids shopping. It goes back to when she was a little girl, and her mother took her shopping. They rode on a bus and she got sick to her stomach. In the store, while pulling the dress over her head, the saleslady snagged the hooks in her tresses and almost suffocated her. To this day, if her arms aren't free, Eleanor gets panicky. She can't ride in buses, street cars or taxis, has to avoid winding roads unless she is driving.

THE failure of her short-lived wartime marriage to Dr. Fred Losee in no way destroyed Eleanor's idealism. She knows she seeks only what exists in books and the movies. Still, she goes on seeking. A man who subordinates himself to a woman she considers a weakling. The over-dominating male ego, disgusting. A blend of the two, she thinks, should prove most interesting. Handsome, blond Joe Kirkwood Jr., professional golfer, is the current contestant.

Being sentimental to a dangerous degree, Eleanor instinctively protects herself by making no claim to sentiment. A favorite evening at home is spent lying tummy-to-floor, shoes nonchalantly kicked off into forced landings. Before her are bulging cardboard boxes. Eleanor takes inventory—paper napkins, floaters (advertisements for school dances), her own essays and poetry, drawings of the Clipper and Mayflower, oilcloth maps, precious letters from friends, report cards, paper dolls, each in a bag all its own, her first baby doll with its bonnet covering a taped-up china head, her very last doll, that short gold necklace with its three faded enamel hearts (it seemed long when her aunt gave it to her), those Janet Gaynor scrap books, that Janet Gaynor poster she bought from a cowboy in Arizona.

Eleanor fondles each object as if she had never seen it before. On her canopied bed (that still has no canopy) hangs a celluloid-framed religious picture, a Sunday school prize for perfect attendance. A "Dictionary Of Thoughts" establishes each day's philosophy. Eleanor can't bear to listen to "Auld Lang Syne"—"A New Year's date with me is not fun. I go completely to pieces." She loves all dramatic recordings, especially Caruso's "Pagliacci." Especially Caruso. Period.

Around the house, Eleanor never wears make-up or curls her naturally straight hair. She dislikes routine, especially in her mode of living. She prefers staying up at night, sleeping most of the day. The

roar of the vacuum cleaner sends her scurrying from the house. Fortunately, her understanding maid performs all domestic duties while Eleanor is at the studio. While she loves her home, she has definite ideas that are completely revolutionary to the rules of decorating; she limits her household activities to emptying the ash trays and straightening the pictures.

Eleanor sleeps in roomy, over-sized pajamas. She loves to eat raw potatoes, pie dough and ice cubes (so help us!). She loves the taste of pumpkins and orange juice, yet she detests the color of orange. Shoes are her main extravagance. She buys them by the dozen pair, limits herself to wearing a few special favorites. Hats are her pet obsession. She never wears them. She thinks she should. However, she's always buying them because overzealous salesladies convince her they are becoming.

There was a time when Eleanor was sensitive about being tall and skinny. Being in pictures taught her the advantages of being slender and willowy. Open closet doors annoy her. Quiz programs, bridge, coffee for breakfast, playing charades in front of strangers, being rushed when dressing, people who kick the back of her chair at the movies, people with whiney voices, people who are phony, people who are helpless—add little to the peace and tranquillity of her daily existence.

BALANCING the ledger, she loves going through empty houses (with no intention of buying), Ingrid Bergman (she wishes she had her accent), Cary Grant, Clark Gable and Robert Cummings (in the movies), solid colors, conservative dresses, earrings, and more earrings, red nail polish, because it's "so much fun to pick off," golfing, ranch life, blue jeans, brass, copper, the memory of her first kiss (he was five; his name was Jackie Reed), that feel of mud squooshing through her bare toes when she hiked in the rain at Martha's Vineyard, the thought of wearing spangled pink tights in a circus, her drawing board where she sketches, her collection of silly-faced stuffed animals, the red leather-framed picture she has of Ingrid Bergman, her mother who understood and encouraged her emotional nature, her father (he teaches mathematics in a Cleveland high school) who influenced the practical side.

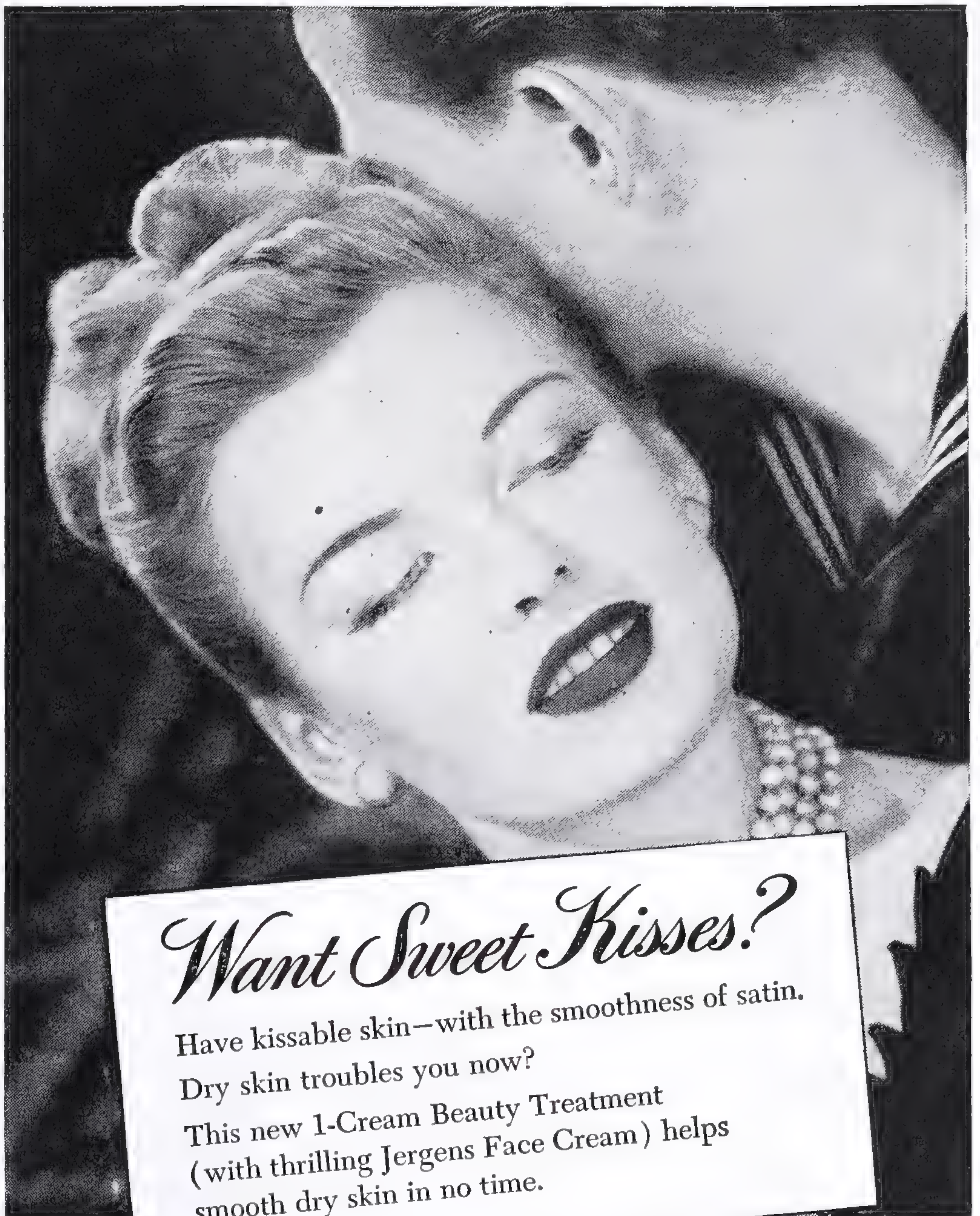
With one possible exception, Eleanor Parker thoroughly enjoys being who she is. It's only when she's forced to live up to the illusion of being an actress that it makes her wonder if she made the right choice.

"Why you don't look or act a bit like a motion-picture star," people invariably tell her. She gives a sickly grin, looks embarrassed, and feels as though it's her sacred duty to grow instantly two heads.

"Before I worked with Errol Flynn, I had always regarded him as a great personality," says Eleanor. "After I had worked with him a few days, I discovered he was also an excellent actor. Errol is a very intelligent man. He treats people the way they want to be treated. He was never anything but nice to me, always kind, always considerate. I hadn't known him before. The first day he walked on the set, he looked at me quizzically for a moment. Then he said, 'Hello, Grandma.' He called me that for the rest of the picture. I don't know why."

Perhaps, if the truth were known—because Eleanor Parker is the prettiest, the most unusual, the most glamorous "Grandma" that Errol Flynn has ever seen in his entire life!

THE END



Want Sweet Kisses?

Have kissable skin—with the smoothness of satin.

Dry skin troubles you now?

This new 1-Cream Beauty Treatment (with thrilling Jergens Face Cream) helps smooth dry skin in no time.

Easy to give yourself this exciting 1-Cream Beauty Treatment



Help Smooth Away "Crow's-feet"

Here's all you do for your daily smooth-skin treatment—simply use this new Jergens Face Cream (but faithfully), as though it were 4 creams:

1. for regular Cleansing and Make-up Removal
2. for Softening
3. for a velvet Foundation—every time you make up
4. as a Night Cream—effective against dry skin; helps prevent dry skin lines

Skin scientists make Jergens Face Cream for you—the same who make your Jergens Lotion. Many a smart girl is thankful. You will be, too. See lovely results, using Jergens Face Cream this way. 10¢ to \$1.25 (plus tax). Give this new 1-Cream Treatment an honest 10-day trial.



JERGENS

FACE CREAM

Does the work of 4 creams for Smooth, Kissable Skin



This woman knows comfort, Security, too— Meds' extra protection Will give both to you!

Go anywhere, poised and happy, for Meds internal protection frees you from pins and belts, from revealing lines and ridges. And Meds' exclusive feature—the "SAFETY-WELL" gives you the self-confidence of its extra-protection!

- Meds alone have the "SAFETY-WELL"—designed for your extra protection.
- Meds are made of real COTTON—soft and super-absorbent for extra comfort.
- Meds expand quickly and adapt themselves easily to individual needs.

Meds only 25¢
FOR 10 IN APPLICATORS



Note special design of Meds applicators. Firm, smooth, easy to use, completely disposable.

I Give a Party

(Continued from page 39) gold earrings, cigarette cases and such. Human nature is pretty much the same everywhere with everyone loving presents and surprises; but the stars who work so long and hard are like children about presents. It doesn't matter that the girls have the most wonderful jewels in the world and the men could buy out most jewel shops; their eyes shine over any little present which signals their success in a game or competition.

THE night of my party the stars arrived at Mike Romanoff's Champagne Room glittering in their best bibs and tuckers...

Claudette was divinely chic in a green gown splattered with glittering sequins...

Rita Hayworth wore rose satin...

Jennifer Jones found new and greater beauty because of the new way she is doing her hair and because of her beautiful long black net dress...

Sonja Henie's orange metallic cloth with glittering swags of sequins had a deep decolletage...

A strapless black gown, complemented by a demure little cape with ruffles, enhanced Joan Fontaine's classic beauty...

Clark Gable brought Mrs. Jay (Dolly) O'Brien who has wealth, wonderful children and even a couple of grandchildren. Dolly, however, looked so perfect and so feminine in her gown of soft pink lace that all the glamour girls eyed her. Clark is really devoted to Dolly. Their friendship, you can tell, is based on one of the best things in the world—a mutual sense of humor. No one can laugh like Dolly and make Clark laugh as she does without having an exciting lead to his heartstrings.

Alexander Korda looked more distinguished than any man there...

Gary Cooper was the most handsome.

There was a stir when Walter Wanger arrived with his lovely wife, Joan Bennett. She wore a simple emerald green gown with long sleeves and her hair piled high upon her head in a coronet. "There's Hedy!" several exclaimed as Joan came in. She resembles Hedy Lamarr closely. However, as this international beauty and her big handsome husband, John Loder, were not present, Joan was perhaps the most beautiful woman there.

Jimmy Stewart, recently back from the war, brought the lovely Anita Colby, "The Face." Anita wore a brown gown covered with loops of bronze beads. Very lovely.

It wasn't long before Clark and Jimmy got together and sat talking, talking, talking... Every time I went near them I hoped to hear the name of Dolly or Anita; but not at all. It was the bombers in which they eloped to the sky that they were intent upon. And I thought how hard it will be for any girl to win and hold down to a fireside these boys who have lived in the sky with danger.

Mike Romanoff's chef excelled himself for the dinner. We had:

Consomme
Cheese Straws
Lobster, Au Gratin
Supreme de Capon
String Beans
Mixed Green Salad
Creation "Romanoff's"
Petit Fours
Demi Tasse
Champagne Roma 1945

When dinner was over, I made a little speech... "My dear friends," I said, "I want to test your abilities in a direction which I feel is very important in this post-war world of reconstruction—cookery!"

"In England there's a famous dish called the savory. We do not know it very well in this country; but, following the dessert in England, it comes to the tables to leave

a savor in the mouth... It consists usually of cheese or eggs or fish.

"Now I'm going to select three couples and ask each in turn, to invent a savory..."

At this moment Romanoff's chef wheeled in a table holding three chafing dishes which were alight and bowls of garlic, sardines and sour cream, little curls of anchovy, great wedges of cheese, rounds of tuna fish and bits of toast.

"My first couple," I said, "is Miss Sonja Henie and her kitchen boy, Van Johnson."

"My second couple is Joan Fontaine and Mr. Clark Gable."

"My third couple is Miss Claudette Colbert and Mr. Arthur Hornblow Jr."

"And I nominate Joseph Cotten to act as a lone wolf."

Romanoff's chef tied aprons on the girls and placed chef hats on their heads. By this time my prospective chefs looked a trifle alarmed. Joan Fontaine removed her cape and settled down to her chafing dish with a little laugh. Clark Gable wore that Pennsylvania Dutch look which always means he's ready for business. Claudette and Arthur Hornblow proceeded meticulously. So did Sonja. Van sizzled with excitement. Joseph Cotten instantly pounced upon a sardine which he stuffed with anchovies and garlic, warming it tenderly over a chafing dish flame. When no one would accept this morsel from Joe, he ate it himself.

ANNOUNCED producers Jack Warner, Darryl Zanuck, David O. Selznick, Louis B. Mayer, Spyros Skouras and Walter Wanger would be the judges.

David O. Selznick and Walter Wanger, however, absolutely refused to taste the savories. "What?" they said shaking their heads determinedly. "Eat what the stars have concocted? We wouldn't think of it! It's sure to be pure arsenic." Jack Warner alone tasted every specimen and there was a moment or two when he looked a little green around the gills.

Sonja and Van concocted a Scotch woodcock—a dish consisting of a little round of toast, with a gob of scrambled egg topped by a curl of anchovy—which tasted not bad at all and brought them first prize. Sonja was triumphant and Van, like a boy of sixteen in his enthusiasm, whispered to me. "Jeepers, Elsa, what a party!" It didn't take Van long to capture Sonja's chef's hat. And he wore it all evening—in spite of Sonja's efforts to reclaim it.

Joan Fontaine and Clark Gable won the second prize for a Welsh rarebit of an incredibly stringy consistency.

Third prize went to Claudette Colbert and Arthur Hornblow, for a most imaginative savory which they lovingly termed "Angels On Horseback." Other guests, however, had other names for it.

It was all great fun. And we laughed so hard and so long that there was a great crush in the powder room before the dancing began while make-ups were repaired.

Irving Aronsohn, who played for my parties years ago in Paris and who is now at Metro, and his lively little band kept my guests happy for many hours.

There were prizes for the dancing too...

Lenore Cotten finally danced with Joe in spite of the sardine stuffed with garlic and anchovies which he had consumed. She couldn't refuse his pleas. Who could? I've never known any one who had more spontaneous combustion...

Orson Welles was too tired to do his rumba which is one of the best. As you know, Orson broadcasts Sundays and now is not only writing and producing, but directing and acting in "The Stranger," the mystery play and thriller (Continued on page 72)

Take your **VITAMINS** this New Way for better results!

Take them in fortified food—the delicious Ovaltine way!

Of course, the whole subject of vitamins is new. We learn more about them every day. And today, millions are learning a new and better way to take their extra vitamins—a more modern, more natural way that can do more good. Discarding earlier methods of taking vitamins alone, they now take them in *fortified food*!

For latest evidence shows that vitamins do not work alone. They work most effectively in combination with other food elements—which are absolutely necessary for best results.

This is the reason so many people are changing to Ovaltine. A specially-fortified food, it contains — besides vitamins — nearly every precious food element needed for good health.

Especially, those elements necessary for vitamin-effectiveness.

For example, Vitamin A and protein are both necessary in cell-building — and they're both in Ovaltine. Vitamin B₁ and fuel-food also act together for vitality—and they're both in Ovaltine. Vitamin D, Calcium and Phosphorus can't work without each other—and you get them all in a glass of Ovaltine made with milk!

So why not change to Ovaltine, as so many people are doing? If you eat normal meals, including citrus fruit or tomatoes, 2 glasses of Ovaltine should give you all the extra vitamins and minerals you need for robust health.

3 out of every 4 people should get extra vitamins or minerals—according to Government reports. Reasons include vitamin deficiencies of many modern foods —also loss of vitamin-mineral values due to shipping, storing and cooking.

READ WHAT YOU GET
IN
**2 GLASSES OF
OVALTINE**



more **FOOD-ENERGY**
than 2 dishes of Ice Cream...

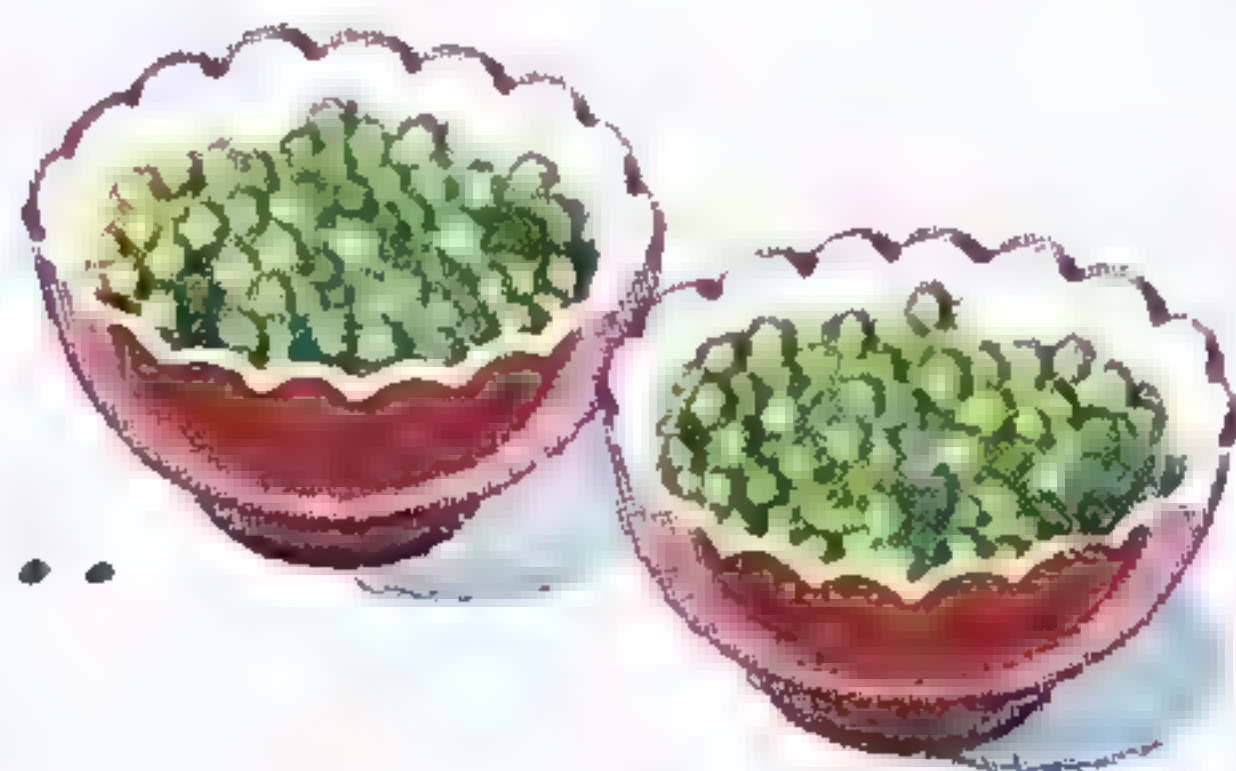


... more **IRON** than
3 servings of Spinach



... more **VITAMIN G** than
3/4 pound of Sirloin Steak

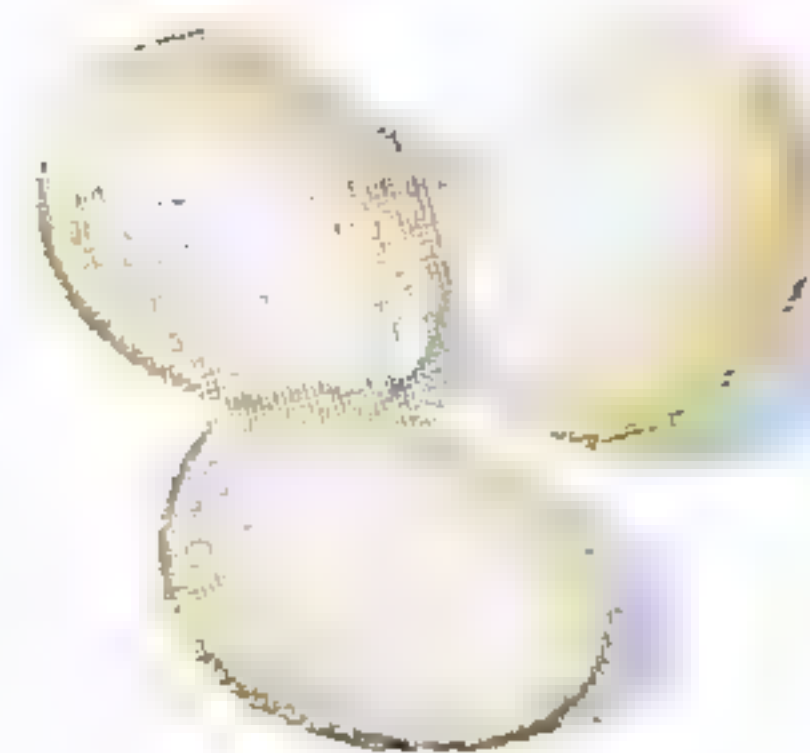
more **VITAMIN A**
than 2 servings of Peas...



more **NIACIN** than
5 slices of Enriched Bread...

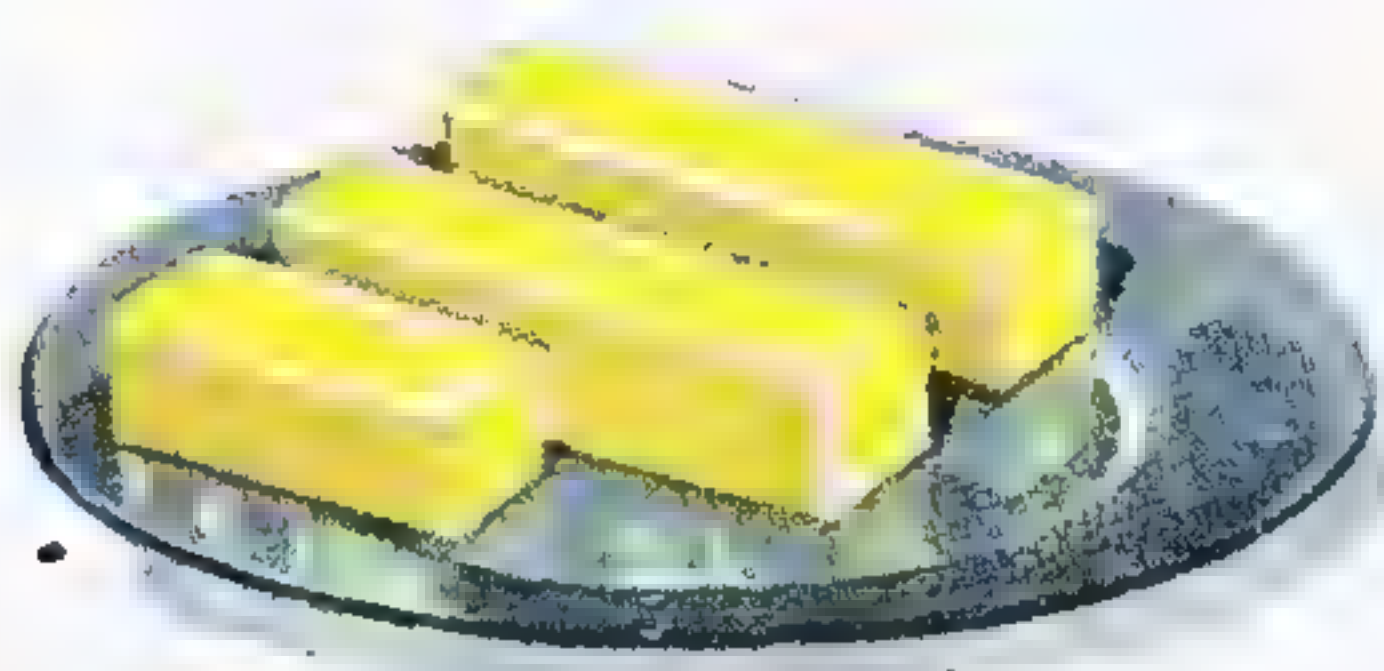


... more **CALCIUM** and **PHOSPHORUS** than
2 1/2 servings of American Cheese



... more **PROTEIN**
than 3 Eggs

more **VITAMIN D** than
10 ounces of Butter...



more **VITAMIN B₁** than
3 servings of Oatmeal...



MARSHA HUNT, IN METRO-GOLDWYN-MAYER'S "A LETTER FOR EVIE"

Golden Glamour



Woodbury Champagne Rachel

MARSHA HUNT

...of the luscious ivory-and-gold skin. For her "glow-girl" look, fluff on this exciting new shade, Woodbury Champagne Rachel! A golden, exotic Rachel—so color-full—thanks to exclusive Film-Finish blending. See its golden glamour on your skin—the same exciting shade as in the box! Compare its misty flattery with the powder you're wearing. Woodbury clings... stays fresh! Conceals tiny flaws. Choose from 8 Star-excitement shades. Pretty Smooth...before powdering, fluff on WOODBURY CREAMPUFF POWDER BASE. Make-up clings!



YOUR MATCHED MAKE-UP... all 3 for \$1

1. Big \$1 box Woodbury Film-Finish Powder
 2. Star-styled lipstick—keyed to your skin-type
 3. Matching rouge—your just-right shade
- Boxes of Film-Finish Powder, 25¢ and 10¢, plus tax



Woodbury
new film-finish
Powder

*plus tax

Photoplay Fashions



Sweaters go to parties this year . . . especially sweaters of black chenille with a dramatic necklace of pearls and gold, like this sweater by Groblue. In white also. Sizes 10-20. About \$35.00 at Carson, Pirie, Scott & Co., Chicago, Ill.

Worn by **JOAN CRAWFORD**, of the great beauty, star of Warner Brothers' "Mildred Pierce"

For other stores where this sweater is available see page 78

(Continued from page 70) which soon will be off the William Goetz conveyor belt. . .

David O. Selznick danced beautifully with Jennifer Jones. . .

Arthur Hornblow whirled Mrs. Lewis Milestone around like a dervish. "He's thinking of his coming marriage to Bubbles Schinasi," she whispered to me, breathlessly "and he can hardly conceal his great joy. . . ."

MY FAVORITE dancing couple, Darryl and Virginia Zanuck, won first prize. Their rumba was very smooth—professional actually. I told the Zanucks I could get them \$2,000 a week at the Wedgwood Room at the Waldorf. "If all else fails," said Darryl, "I'll call on your good graces, Elsa, to put in a good word for me."

Speaking of dancing, Rita Hayworth tells me she tried to get away from it in her new picture, "Gilda," and that she almost convinced her studio of the advisability of this when the fans began writing in and mowed her plans down.

Hollywood, you'll be interested to know, has great respect for the acumen of the fans, who really seem to have a sixth sense. I, too, am for the fans! When they speak with hundreds of thousands of voices and raise one name above the rest you can count on the person who bears that name being a valid and authentic personality.

That's what gives the Photoplay Gold Medals, just presented again this year, their special significance . . . Because they are awarded on the basis of a movie-goer's poll conducted by the noted Dr. Gallup. This is the only national recognition the fans themselves have had in registering their favorites and that's why Hollywood has awaited the results so eagerly.

It's been fun writing about my party. I've enjoyed it again in retrospect. However, I must explain it was a wonderful party not because of me but because of my guests. In all the world there's no more perfect place for a party than Hollywood. There the imagination, talent and wit are as boundless as the sea and a hostess has only to draw upon it. Perhaps that's why, when giving a party in Hollywood, I strive to depart from the banal. After all, drinks at a bar, dinner and dancing afterwards are not good enough for the glamour boys and girls who contribute so much as guests.

There you have the real secret of a perfect party! A hostess and guests who work together to make it fun!

THE END

Photoplay
Fashions



Photoplay Fashions

The new round shoulder line has a magical slimming effect—and magical chic in this Kasha jersey designed by Joset Walker. Available in gray, champagne beige, blue or absinth. Sizes 10-16. About \$35.00 at Lord & Taylor, New York, N. Y. Belt and bag by Phelps Associates

Worn by **JOAN CRAWFORD**

For other stores where this dress is available see page 78



Something New...

... are dresses in which each size is cut in
three different ways—to fit, in turn, the
short, medium or tall figure ...

Here Virginia Mayo, golden blonde star of
Samuel Goldwyn's "The Kid From Brooklyn,"

wears a Murray White sized-to-height dress
in a delightful bow-knot print of a Ben

Rose fabric by Crown Test. Also available
with an aqua, lime or blue background.

Sizes 8-20. About \$9.00 at Kaufmanns,

Pittsburgh, Pa.

For other stores where this dress is available see page 78



SHORT

MEDIUM

TALL

JANE RUSSELL, sensational star of Howard Hughes' "The Outlaw" now being released in its original form after a four-year fight over censorship, models these Photoplay Fashions



For church on Sunday . . . Sunday night supper . . .
for the theater . . . for cocktail dancing . . .
for all the things that are such fun to do together—
a black and pink spun rayon, designed by David Crystal.
Also in black with blue or yellow. Sizes 10-20.
About \$16.95 at Filene's, Boston, Mass.

*For other stores where the clothes on these two pages
are available see page 78*

When he takes you out let him be proud of you . . .
Be pretty and smart too in this all-wool
white shag shorty coat with real silver buttons, a
"Hoot-lass Bonnie" original. Also in pastel
colors. Sizes 10-18. About \$35.00 at Gimbel
Brothers, New York, N. Y.
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\$2.98 at Strawbridge & Clothier, Philadelphia, Pa.



ome to

When you're alone with him . . . for lamplight evenings
and leisurely Sunday breakfasts . . . be enchanting
in a gay housecoat of Bates cotton
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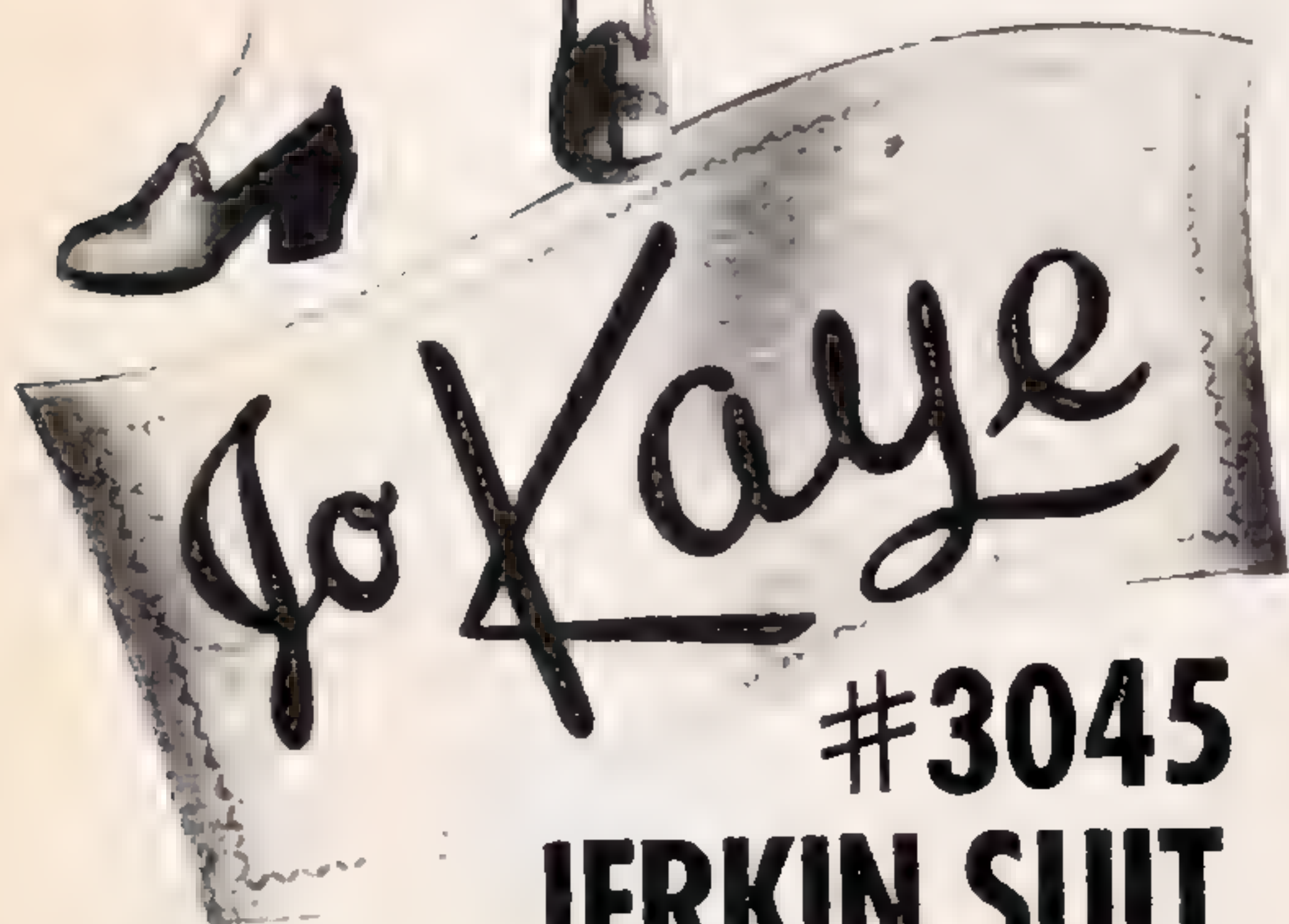


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Please send me Jo Kaye Jerkin Suit #3045 at \$8.95, plus 10c postage.

Size 9 ☐ 11 ☐ 13 ☐ 15 ☐

Mark 1st and 2nd color choice.

White, Pink, Natural, Maize, Black

☐ ☐ ☐ ☐ ☐

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The clothes shown on preceding pages are available from Coast to Coast in the following stores:

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Cleveland, O.—Higbee Co.
Detroit, Mich.—E. Siegel Co.
Los Angeles, Cal.—I. Magnin & Co.
St. Louis, Mo.—Stix, Baer & Fuller Co.

For shop in your city write:

Groblue Sportswear
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Gray jersey dress

Buffalo, N. Y.—L. L. Berger, Inc.
Chicago, Ill.—Carson, Pirie, Scott & Co.
Kansas City, Mo.—Harzfeld's
Washington, D. C.—Julius Garfinckel & Co.

For shop in your city write:

David Goodstein
550 Seventh Ave., New York, N. Y.

Sized-to-height bow-knot print

Boston, Mass.—R. H. White
Buffalo, N. Y.—Wm. Hengerers
Los Angeles, Cal.—May Co.
New York, N. Y.—James McCreery
Washington, D. C.—Hecht Co.

For shop in your city write:

Murray White Co.
1400 Broadway, New York, N. Y.

Shortie coat

Chicago, Ill.—Maurice Rothschild
Detroit, Mich.—Kline's, Inc.
Los Angeles, Cal.—Broadway Department Stores
Minneapolis, Minn.—Jackson Graves

Philadelphia, Pa.—Strawbridge & Clothier

For shop in your city write:

Lou Schneider
512 Seventh Ave., New York, N. Y.

Beret with gold medallion

Albany, N. Y.—Whitney's
Chicago, Ill.—Goldblatt Bros.
Hartford, Conn.—Sage, Allen & Co.
Tulsa, Okla.—Brown-Dunkin

For shop in your city write:

Salfair
65 West 39th St., New York, N. Y.

Pink and black dress

Chicago, Ill.—Marshall Field & Co.
Cincinnati, O.—Lawton Co.
Dallas, Tex.—Neiman-Marcus
New York, N. Y.—Best & Co.
Philadelphia, Pa.—Blum Store

For shop in your city write:

David Crystal
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Chicago, Ill.—Marshall Field & Co.
Pittsburgh, Pa.—Kaufmann's
Ridgewood, N. J.—Lolita Merrihew
St. Louis, Mo.—Stix, Baer & Fulton
Washington, D. C.—Julius Garfinckel & Co.

For shop in your city write:

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Exclusively at one fine store in your city.

A woman with dark, wavy hair is standing next to a large tree trunk. She is wearing a bright yellow, long-sleeved suit consisting of a jacket and a skirt. The jacket has a high collar and a small pocket. She is looking up and to the right with a slight smile. The background is a dark, out-of-focus forest scene.

ALLURA

Junior Fashions

ALLURA — ALL OF them
could be handsomer... especially
when it's tailored so perfectly,
detailed so deftly! A banded tab
effect accentuates the brisk shoul-
ders and defines the pockets. The
fly-front skirt is cut straight-
away for slim smartness. 100%
worsted loomed exclusively for us
by the AMERICAN WOOLEN CO.
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Consult with your Local Retailer.
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Left: Sizes 9-15 Juniors and 32-38. Colors: white, maize, pink, lime, shocking, aqua.

Right: Sizes 32-38. In white only.

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FOR YOU FROM CALIFORNIA

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fashions
for '46*

The new freetime look, confidently expressed with broad T-square shoulders to dramatize your tapered waist, winged push-up sleeves and saucy Peter Pan collar. Cohama Pinebrooke, a superb rayon gabardine, in melon, apricot, mint, aqua, grey or white. About \$20 at better stores.



Write Western Fashions, Los Angeles 14, for store nearest you featuring Western Fashion Authentics

CINEMODES

● The premiere of "Spellbound" brought out the stars in their best bibs and tuckers. Lana Turner, who becomes more and more beautiful, if possible, wore a tight-fitting white crepe gown with a low V-neck, a high back and tiny short sleeves. The skirt was so snug that its deep slit was really a necessity and the neckline, sleeves and bosom were beaded with white crystals.

● Guy Madison's first civilian date was Joan Leslie. Joan was equal to this occasion in a stiff satin dancing dress with a full skirt and a tight bodice that was held in place by tiny shoulder straps. It was striped gaily in pistachio green, salmon, forest green and black. Joan's coiffure was a crown of tiny curls.

● Greer Garson, lunching with Richard Ney at La Rue the other day wore a winter white gabardine dress with a wide brown leather belt that was studded with nailheads. Into her low neck Greer had thrust a bright yellow scarf. She carried matching yellow gloves, a large brown raffia bag and wore brown leather wedgies. No hat obscured her shining hair. The elegance of a mink coat flung over her shoulders completed her smart ensemble.

● Winter white is the Hollywood rage. Connie Moore has a new white flannel suit striped in brown. The jacket is a cardigan and the pegged-top skirt has a brown snakeskin belt. With this suit Connie wears a brown jersey blouse with a turtle neck. Her shoes and shoulder bag are brown snakeskin. Her tiny round felt hat is winter white.

● Leah Rhodes, who designs many of the clothes you see in Warner Brothers' pictures, says: "Now, after years of wardrobe restrictions, has come the time, in my opinion, for women to be their most glamorous. We should all try to be as original and distinctive as possible. Remember, even the simplest black dinner gown will become outstanding with the addition of interesting accessories . . . contrasting colored chiffon scarves tied about the waist . . . a large and gay sequined evening bag . . . unusual jewelry. . . ."

● Photoplay's fashion editors, in turn, suggest:

Gay buttons strung together for a different looking choker. . . .

Two blending tones of veiling on an old hat for a new look. . . .

The sleeves cut out of an old wool dress and the armholes widened to make a good-looking jumper. . . .

A flower boutonniere on your suit lapel for a fillip of color. . . .

A tiny sachet of your favorite perfume in your handbag so every time your bag is opened friends will sniff appreciatively.

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2-way stretches with the wonderful Raschel knit fashion to fit features that give such blessed comfort and control. Won't roll, creep up or run.



Pull-ons, panel-front girdles and panty girdles...also with zippers. Up to \$5... at your favorite store. Write for booklet, Dept. P

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Nylon... and... Revlon
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Photoplay's Gold Medal Awards

(Continued from page 29) winning place.

The fact that Bing Crosby this year again out-distances all other male stars in popularity is not likely to surprise anyone. Bing, even while he lives, is an American legend. Except for Bing's guest appearance in "Duffy's Tavern" he had only one new picture this year, "Here Come The Waves." "The Bells Of St. Mary's" had not opened when our polls closed. Nevertheless, wherever our investigators went, north or south, east or west, the one name that was included again and again was "Bing."

Bing's competition also was greater this year. Listed alphabetically, the four men who fought for the first place Bing finally won were Humphrey Bogart, Cary Grant, Bob Hope and Spencer Tracy.

Until the last twenty-four hours of poll computations it looked as if "Thirty Seconds Over Tokyo"—high when the race was half won—would be the final winner. However, every hour the results varied, swinging between "Thirty Seconds Over Tokyo"; "A Song To Remember," also high at the halfway mark; and "The Valley Of Decision" and "Anchors Aweigh." Then slowly but surely "The Valley Of Decision" emerged above the rest. The final results show the ten favorite pictures of 1945, in the order of their popularity, to be:

1. "The Valley Of Decision"—Metro-Goldwyn-Mayer—Produced by Edwin H. Knopf—Directed by Tay Garnett
2. "Anchors Aweigh"—Metro-Goldwyn-Mayer—Produced by Joseph Pasternak—Directed by George Sidney
3. "Thirty Seconds Over Tokyo"—Metro-Goldwyn-Mayer—Produced by Sam Zimbalist—Directed by Mervyn LeRoy
4. "A Song To Remember"—Columbia—Produced by Sidney Buchman—Directed by Charles Vidor



Gregory Peck (with his wife) showed the greatest gain in popularity this year in Photoplay's national poll of movie-goers

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5. "Meet Me In St. Louis"—Metro-Goldwyn-Mayer—Produced by Arthur Freed—Directed by Vincente Minnelli
6. "National Velvet"—Metro-Goldwyn-Mayer—Produced by Pandro S. Berman—Directed by Clarence Brown
7. "Thrill Of A Romance"—Metro-Goldwyn-Mayer—Produced by Joseph Pasternak—Directed by Richard Thorpe
8. "God Is My Co-Pilot"—Warner Brothers—Produced by Robert Buckner—Directed by Robert Florey
9. "Hollywood Canteen"—Warner Brothers—Produced by Alex Gottlieb—Directed by Delmar Daves
10. "Son Of Lassie"—Metro-Goldwyn-Mayer—Produced by Samuel Marx—Directed by S. Sylvan Simon

The winning picture, unlike "Going My Way" awarded the Photoplay Gold Medal last year, did not rate first in all groups. It was liked by all groups but it was not a top favorite with men under twenty-five or movie-goers in rural areas.

"The Valley Of Decision" was the over-all female choice and "Thirty Seconds Over Tokyo" the over-all male choice. However, girls from twelve to seventeen preferred "Meet Me In St. Louis," though boys those ages chose "Thirty Seconds Over Tokyo."

In order to be eligible for the 1945 Award, a picture had to be seen by at least a third of the people interviewed before our polls closed in the middle of November.

This requirement ruled out pictures like "The Bells Of St. Mary's," "Saratoga Trunk" and "The Lost Weekend." They will be included in next year's poll. Still other pictures which opened earlier but still had not been shown to a sufficient audience were "Mildred Pierce," "Spellbound" and "Weekend At The Waldorf."

Judging by the popularity these three films have enjoyed thus far, they will stand high in next year's poll. Four other pictures which ranked very high among the people who had seen them but had not yet been seen by quite enough people to qualify were "State Fair," "Wonder Man," "The Story Of G.I. Joe" and "Pride Of The Marines."

In any poll there are extra findings which are interesting. Last year, for instance, we reported that Van Johnson and Jennifer Jones had made the greatest gains in popularity. This year Van Johnson came within an ace of being in the top five actors. Jennifer Jones, on the other hand, has continued to gain popularity, but, because of a long gap between pictures she did not attract new followers at the same rate she did in 1944. "Love Letters" came along too late to influence the vote sufficiently.

This year Gregory Peck is the actor with the greatest gain in popularity, while Margaret O'Brien and Lauren Bacall are a dead tie for this honor among the feminine stars, an interesting study in opposites.

So the voting and the final computations for the People's Choice of stars and pictures for 1945 ends. To Greer Garson and Bing Crosby go the Photoplay Gold Medals as the top stars of 1945. And to Metro-Goldwyn-Mayer, Edwin H. Knopf and Tay Garnett, the studio, producer and director responsible for "The Valley Of Decision."

Now the poll for 1946 begins. It promises to be as exciting as surveys of public opinion always are—and as interesting. For in the mind of anyone familiar with polls, there is no doubt as to the awareness, common sense and good taste of the American people.

THE END

Listen!



RADIO THEATER

Monday, January 14

for the broadcast of

"The Valley Of Decision"
WINNING PICTURE

of

PHOTOPLAY'S GOLD MEDAL AWARD

with its original cast

ALL CBS STATIONS

Photoplay Gold Medal Awards are

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Always a picture of Loveliness... in a **Gail Gray Junior Classic**

Dresses with plenty of date appeal! That's what they are saying about Gail Gray Juniors! And no wonder—see the gentle detail of this rayon taffeta and crepe frock. Note how affectionately it hugs a junior figure. In navy, black or brown with contrasting monogram. Sizes 9-11-13-15. Under \$6.



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QUIZ

WHAT'S THIS?
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No need to guess... look for the famous Blue Swan Undies... in whispery soft fabrics cleverly styled to fit and flatter.

Blue Swan Mills, Inc.
Empire State Bldg., N.Y.C.

What Should I Do?

(Continued from page 62)

Dear Miss Colbert:

I'm nineteen, and the mother of a six-months-old baby. My husband is in the service. I was sixteen and he was twenty when we were married, and we were really happy then.

When my husband was overseas I met a boy named Harry with whom I fell terribly in love. However, Harry and I decided to stop seeing each other because we didn't want to do anything we would regret later.

When my husband came back, I told him about Harry, because I think that two people should know as much as possible about one another. George said that he loved me and intended to keep me as his wife so that I should forget Harry.

I tried to do just that and devoted myself to being a wife. I was thrilled when I learned we were to have a baby.

My baby was born prematurely, at eight months, and even though the doctor explained it to George, he said he was nobody's fool, and left me. However, he says he will never give me a divorce. Harry is in the Army of Occupation, but he has written to me constantly. Finally I answered, and since that time—as I told him everything—he wants to marry me when he gets home. He knows, of course, that the baby is George's, but he says that any baby of mine must be a wonderful kid and that he could love him as his own.

My parents and George's parents are horribly opposed to divorce, and they say George will come to his senses and "forgive" me. I don't want to be forgiven for something I didn't do—do you blame me?

What would you do in my place?

Gerry Lee M.

Dear Mrs. M:

It seems to me that you should look into your own heart for a solution.

Your actions have been fair and honorable and you have surely fulfilled your obligation to George by remaining his wife. If he, in an obviously unfair act, chose to leave you, then surely you need feel no sense of obligation to maintain your marriage, despite what those not intimately involved in your life may say.

On the other hand, there may still be some spark of love in your heart for George. If there is, you should simply bide your time. If George is worthy of being your husband, he will come to realize the folly of his act and beg you for forgiveness.

Claudette Colbert

Dear Miss Colbert:

I was married when I was fifteen, had a baby when I was sixteen, and learned, at seventeen, that my husband was untrue to me. When I learned about my husband's infidelity, I withdrew into my former girlhood world. In the afternoon I left my little boy with my mother and went to movies, or swimming, or bowling with girl friends. I had nothing to do with other men but when my husband learned that I was away from home every afternoon, living a life of my own, whereas he lived a life of his own at night, he tried to kill me.

I left him, and he promptly sold our furniture and our home and spent it on wild living. When he was broke and sick, he came back to me. He was so pitiful, and he promised so solemnly to change, that we set up housekeeping again.

Now he is worse than ever; he questions me when he comes home at night, making me account for every instant of the day. I am not allowed to have friends, and I lie about my mother's visits. Even his own mother avoids us to forestall trouble.

GIVE wings to your words WITH THE PEERLESS "P38"

\$8.75 PLUS P.E.D. TAX

These are the new streamlined pen and pencil sets that are literally flying over paper to make writing history.

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My little boy, who is now five, has to endure the third degree about what goes on around the house all day, too. When the baby gets into mischief, my husband makes him get down on his knees to apologize. The only article of clothing I have bought in ten months is a pair of unrationed shoes.

Do you know of any kind of work I can get to do at home? If I could earn a little something, perhaps I could clothe myself and the baby, and eventually do something about building a decent life for myself.
Mrs. Durward B.

Dear Mrs. B:

Have you, at any time, consulted a doctor about your husband's behavior? It would seem to me that when a man lives as you say he does, and when on one occasion he has tried to take your life, he must have some serious mental trouble.

The effect of his behavior upon the mind of your small son can't be minimized; it is frightening to forecast the influence this early experience might have upon the little boy.

There are, of course, many ways in which you could earn money, but I don't feel that your problem is increasing your income. I think it lies in getting your emotional life adjusted. You should consult a doctor about your husband, then perhaps persuade him to see a psychiatrist.

I have assumed, of course, that your husband is working. That being the case, he appears to refuse to give you adequate money for your creature needs. I mention this because he must have money enough for medical care. If he has not, there are excellent free clinics in the city in which you are living.

Claudette Colbert

Dear Miss Colbert:

There are five of us girls who want to go to New York, but our parents refuse to give their consent. Two of our number want to act, so they plan to go to the New York School of Dramatic Art. One wants to go to a business college there. The remaining two (myself included) want to study interior decorating. We also believe there is more opportunity in a large city.

This is no girlish adventure. We want to make something of our lives. We plan to take an apartment together. None of us dates much, drinks, or smokes.

We will graduate in June, 1946, and we want to leave immediately. We expect little or no financial support from home, as we all intend to work. We think this is a fine chance to start out on our own. Our parents expect us to go to State College, so it's not a question of our being at home.

Don't you agree with us? I'm sure that if our parents read your approval, it will help towards getting their consent.

Janie B.

Dear Miss B:

I would like to assure you that parents are quite wonderful people in most instances, and their greatest interest is in the welfare of their children.

Which prefaces my statement that I think all five of you girls should go to State College and take your degrees. University training will give you the cultural and educational background that will make it possible for you to follow your chosen professions more effectively.

I don't wish to go into detail, but New York is not a place for an eighteen-year-old girl alone. Nor for five such girls together. And finding work there is not at all easy. I was brought up in New York, so I know what I'm talking about. Luckily, I had a home and a family there, or life could have been grim indeed.

Go to college, then start your careers.
Claudette Colbert

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Please send me "Pretty Pastel" Jumper at \$5.98 plus postage.
Aqua ☐ Powder ☐ Red ☐ Navy ☐

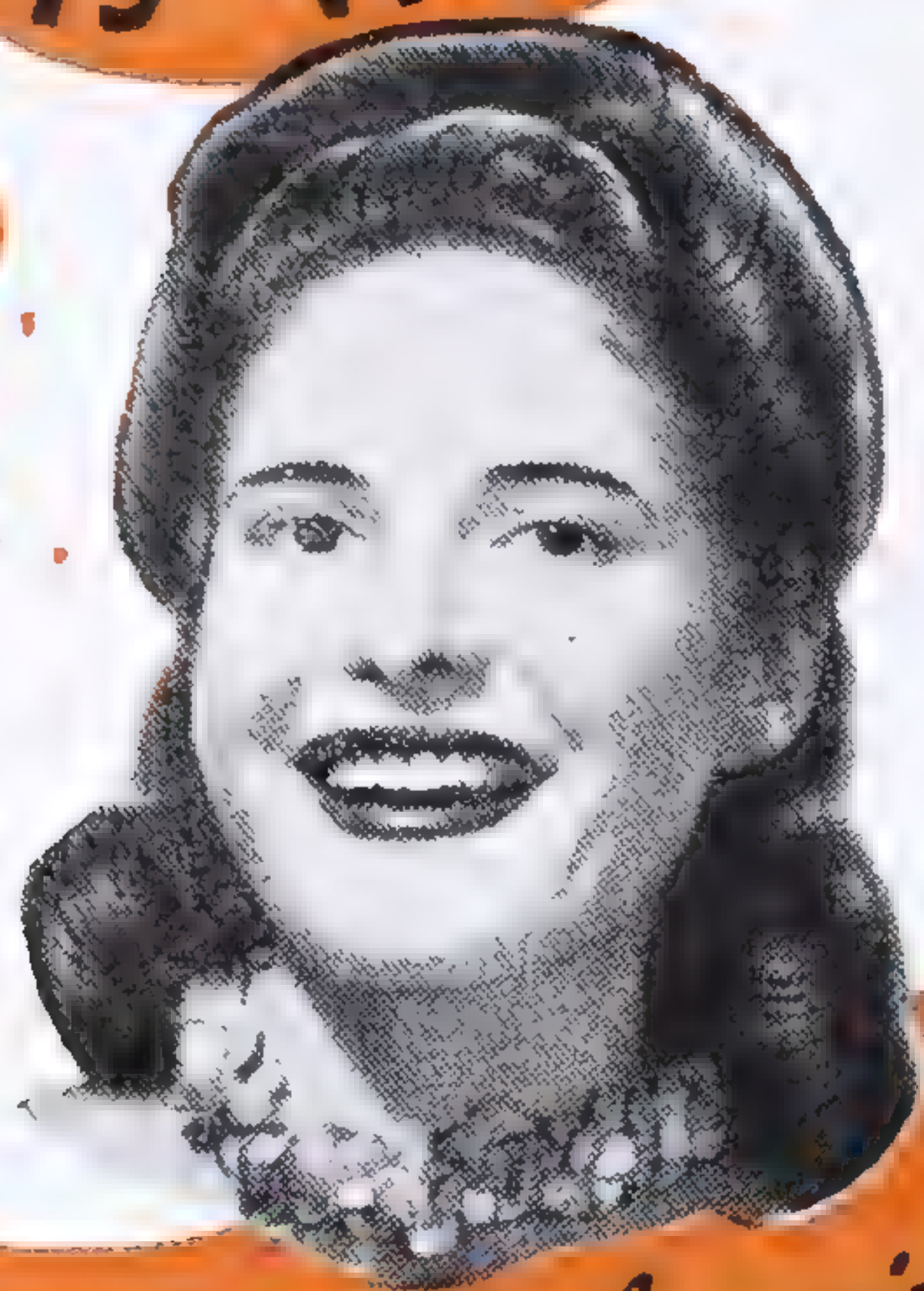
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Please send me "Blouse Beauty" at \$3.98 plus postage.
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NOTE Ask your beautician for an Opalescent Creme Wave by Nestle—originators of permanent waving.

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At beauty counters
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2½ oz. bottle 25¢.



Nestle HAIRLAC

Dear Miss Colbert:

I am married, aged twenty-five, and have a daughter five. Four months ago I was expecting our second child. One afternoon I had planned to play bridge, but began to feel ill, so went home and there surprised my husband and his brother's wife.

As a result of this shocking experience, I lost the baby and nearly died myself. My husband has really been despondent about it and has begged me to forgive him, and—above all—to say nothing to his brother or his brother's wife, or to his parents about it.

I have told him that we might be able to make another start, if we could move to some other state and get away from the entire family, but he doesn't want to do that. My husband belongs to a very large, clannish family, which has a finger in about half the pies in this town.

I simply think I can't go on; when I see my sister-in-law at family affairs I want to scream out to everyone what she is. That, or strangle her.

What would you do? Lose your mind by staying and forgiving such a husband, or strike out for yourself with a five-year-old daughter?

(Mrs.) Bradene C.

Dear Mrs. C:

It is my belief that your choice of a future depends entirely upon what you really think of your husband. If you still love him and believe in him, you must wipe out the entire incident from your mind. Forgetting an unhappy experience is almost more important than forgiving, otherwise you will continue to torture yourself and life will be unbearable.

Furthermore, there were two persons involved in this affair, and if you are to forgive your husband and forget it, the same must apply to your sister-in-law.

As far as running away is concerned, I do not believe that is a solution. You can escape from everything—except yourself. If you have faith in your husband and want to remain his wife, it makes no difference where you are. If you are going to be haunted by thoughts of your sister-in-law, you could go to Timbuctoo and not escape from thoughts of her.

I am very much afraid that unless you can cast all bitterness and memory of this episode from your mind, there is no hope for happiness for you.

Claudette Colbert

Dear Miss Colbert:

I'm seventeen, and the youngest in our family. The other four are married and scattered all over. My mother has been dead for three years, so I have been keeping house for my dad, who is a wonderful man. He treats me lovingly and has always done everything possible for us.

My best friend is a girl nineteen, who is sweet and pretty and full of fun. She has always spent a good deal of time around our house, and now my father has fallen in love with her and wants to marry her regardless of the fact that there is thirty-five years' difference in their ages.

She likes my father—everyone does—but she told him honestly that she had no intention of marrying him. This hurt him very much, of course, so he has told me never to see her again.

The whole thing has me worried almost sick. Do you have an idea how I can convince my father that this girl is still a good companion for me, even though she doesn't want to marry him?

Betsie T.

Dear Miss T:

In a case of this kind, rare as it is, I think you should please your father. Im-

WILL YOU WEAR THIS LOVELY

2-Way Jumper

**ON
APPROVAL**



Now only
\$7.98

10 DAYS' TRIAL!

Wear this Jumper and blouse at MY RISK. If in 10 days you are not completely satisfied, return for full refund.

DOUBLE-DUTY—DOUBLE-BEAUTY!
5 LOVELY COLORS

A Jaunty Jumper and Smart Dress all in one! That's the newest Bonnie Gaye fashion created in Hollywood to thrill you with its enchanting figure flattery. Wear it with the crisp high neckline blouse as a jumper... or as a smart cap-sleeved dress without the blouse. Fashioned in a crisp, fine quality all season fabric; slenderizing waist-band; smart stitching 'round the neck and down the front; full skirt with pleat all make it style perfect! Sizes 12 through 20 and only \$7.98 plus postage. An original Bonnie Gaye created in Hollywood.

BLOUSE: A heart stealer with high round neckline and smart gathered fullness. Long sleeves. Lustrous rayon. Black or White. Sizes 32 to 40. Only \$3.98 plus postage.

SEND NO MONEY—Check size and color choice and mail coupon. Pay postman C.O.D. charges. If, after 10 days you are not satisfied return for full refund.

For Prompt Delivery Rush This Coupon!

BONNIE GAYE FASHIONS—Dept. 5-B
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Please send smart 2-WAY JUMPER. I'll pay postman \$7.98 plus postage on arrival with understanding I may return purchase for full refund if not satisfied in 10 days. (Mark 1st and 2nd choice color selection).

Navy ☐ Brown ☐ Aqua ☐ Black ☐ Gray ☐
(Circle Size)

12 14 16 18 20
Please send BLOUSE at \$3.98 plus postage.
White ☐ Black ☐ (Circle Size).
32 34 36 38 40

Name.....

Address.....

City.....Zone.....State.....

Note: Order 2 Jumpers for only \$14.50 plus postage. ☐

agine how embarrassing it would be for him to have this girl around your home.

To have only one girl friend at your age isn't a good idea. You should have at least six whom you see regularly, instead of concentrating on one. This girl will probably marry some boy her own age before long, at which time you would more or less go your separate ways, anyhow.

If your father has been in a mental state in which he could fall in love with a girl thirty-five years his junior, it would indicate that he is rather lost and lonely. From your letter I would imagine that your father and mother were very happy in their marriage, so the loss of his wife must have been a terrible blow. In a confused way, he is probably seeking to re-establish the comradeship he knew. If you can understand this, I'm sure that you will spend more time with your father, and be willing to accede to his wishes in the matter of your girl friend.

Claudette Colbert

(Note: In the August issue of Photoplay we published a letter from a girl who was wretched because of buck teeth, and was convinced that her life was being ruined. Miss Colbert recommended that the girl see a competent dentist at once. The letter published below was sent in by a charming woman who prefers to remain anonymous, but who has sought to add some personal experience to the advice already given.)

Dear Miss Colbert:

After reading Frona T's letter in the August Photoplay, I was consumed with pity for this young girl, since I have had two friends who had the same miserable trouble. One is in her thirty-fifth year, and has never had a boy friend because she feels that as long as her teeth are "good" she should keep them.

The other girl reached the ripe age of thirty-seven years (pitied as an "old maid"), and appeared homely to all of us because of her teeth.

Finally she had the four front teeth removed, and was fitted for a partial denture. Presto! The change was marvelous. She really turned out to be a very attractive and lovely girl. Her entire attitude changed and instead of being shy, nervous and anti-social, she simply bloomed.

A year later she became the bride of an influential and well-to-do business man who gave her a beautiful home.

So why bother with teeth that wreck one's happiness?

Mrs. Rennie F.

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 8949 Sunset Blvd., Hollywood 46, California, and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

LOUISE ALLBRITTON, APPEARING IN "TANGIER," A UNIVERSAL PICTURE



LIKE *Louise Allbritton's*

YOUR HANDS can speak love's language.

Use Louise Allbritton's personal hand care—this famous Jergens Lotion.

The Stars, 7 to 1, use Jergens Lotion

NOW EVEN MORE EFFECTIVE—thanks to wartime discoveries in skin-care. Jergens scientists now make Jergens Lotion more effective than ever. Women tested this even finer Jergens. "My hands feel smoother, softer," "It protects my hands longer";

they said. Included in this post-war Jergens Lotion—those 2 ingredients so special for skin-smoothing that many doctors use them. In the stores now; no change in the bottle; still 10¢ to \$1.00 (plus tax). Thrilling to use! Never sticky; none of that oiliness!

For the Softest, Adorable Hands
Use **JERGENS LOTION**



Now more Effective than ever—thanks to Wartime Research

Why have doubts? Use **MODESS-**
with the triple-proved
DEODORANT!



GOSH, HOW I USED
TO STEW AND FRET
ABOUT OFFENDING
AT TIMES LIKE
THIS!

IT USED TO HAUNT
ME, TOO -TILL
MODESS WITH THE
TRIPLE-PROVED
DEODORANT CAME
ALONG!



WHY WONDER whether you're likely to offend—now that Modess offers you the triple-proved deodorant?

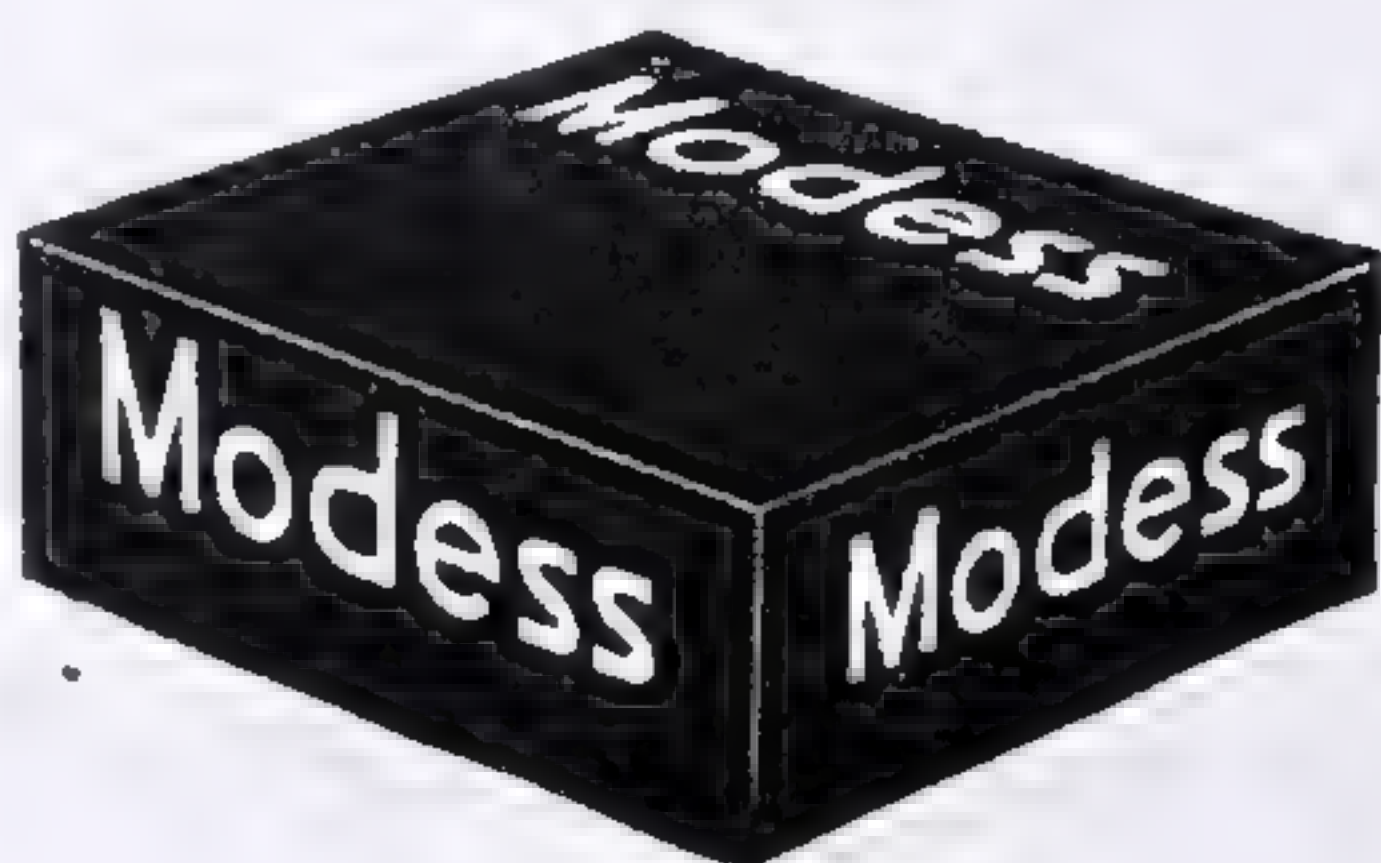
It's been proved effective by Modess scientists; proved a winner in 26 tests by independent laboratories; proved a favorite way to guard daintiness by girls who've tried the New Modess.

NO SEPARATE POWDER, no nuisance!

A SOFTER NAPKIN! Remember that three out of four women voted Modess softer to the touch in a nationwide poll.

SAFER! 209 nurses, in hospital tests, proved Modess less likely to strike through than nationally known layer-type napkins.

YOU PAY NO MORE, so ask for luxurious new Modess with Deodorant today. Box of 12 costs only 22¢.



FREE! Send today! For your copy of "Growing Up and Liking It"—a bright, modern booklet on the how and why of menstruation—write Mar-ha Steele, Personal Products Corp., Box 343-F, Milltown, N. J.

Modess comes two ways: Full size and Junior size. If you prefer a slightly narrower napkin, ask for Modess Junior.

★ ★ ★
WHEN YOU GIVE

To The USO
YOU GIVE

To Your G I Joe

The War is over—but those service men and women who have not yet been discharged still look to USO, their "home away from home," for off-duty recreation.

On February 4, 1946, USO will celebrate its **Fifth Anniversary**. Since February 4, 1941, a **billion** service men and women, Army and Navy wives, have made use of USO services.

USO recognizes its responsibility to continue **through 1946 and into 1947** the services for which it was organized. It plans:

1. CONTINUANCE of clubs for men and women in camps in this country who are newly-inducted or awaiting discharge or redeployment.
2. CONTINUANCE of clubs for convalescent wounded in more than a hundred hospital areas.
3. CONTINUANCE of clubs overseas for service men and women who are garrison troops or who are awaiting transportation home.
4. CONTINUANCE of services at station lounges to troops-in-transit, their wives and families.
5. A CONSIDERABLE INCREASE in USO Camp Shows performances in Europe and the Pacific, to provide needed American entertainment for occupation troops or men awaiting shipment home.

Let's get behind the USO by contributing to their efforts through the local Community War Funds.

★ ★ ★

Hustle-along Haver

(Continued from page 45) She arrived in an enormous cream-colored car. She was Snow White driving a bus. She did not hurry across the lawn, but I've never seen such small feet set down with more purpose. I had expected a whirlwind. I reaped a spring breeze. As we shook hands, I felt like that afore-mentioned sheltering palm. She is tiny!

I lured her into my back yard for a few moments of once-overing. She wore a simple ice green dress. It had some sort of pleasant trimming—no jewel of any kind and no handbag. Having careered it since the age of five, she must have heard endlessly a voice saying, "Don't slump in your chair, June," for she sits beautifully.

"How come you can do so many things?" I asked.

"I have been working all my life," she answered. As I watched her blue eyes, which twinkle rather than sparkle, I realized that this nineteen-year-old really has already lived one life. She sat there as calm, collected and cool as the fig tree behind her.

"What a sweet garden!" She looked around appraisingly.

"It will be a long time before our garden is this homey. We've just moved into our house. Lots of things aren't finished yet . . . but shall we go now?"

Disapproving of women drivers with the exception of myself, I was not too sanguine about being whisked around by this small number in that big crate—but she does not whisk, nor spurt, nor speed—just hustles along confidently. She talked steadily but never turned to look at me—eyes straight ahead, no sudden stops. I'll bet she could handle a bus at that.

First person singular is strangely absent in "Hustle-Along's" chatter. It's "we like this" or "we do that." "We" means the whole family—there's Mother, two sisters, a brother-in-law and even a Grandmother in Santa Monica.

THE Havers do not live in Beverly Hills. They live in the opposite direction from the section toward which it is the chic thing to be moving these days. They live in a younger set of Hills called Cheviot. As we approached them, June said: "I love it over here, don't you? When I ride in the morning, it's so quiet, almost like the country." She is so dainty that I hadn't thought of a horse entering the scene.

"How do you keep that white skin? Do you ride complete with parasol?"

"No! I ride very early before the sun gets hot." She smiled so patiently I felt slightly on the verge of second childhood.

"Here we are!" She pulled up in front of a medium-sized white Colonial house. I was surprised to see other houses to the right and left of it. I had forgotten the Havers are still just nice folks. The barred gates and wired fences come later.

We went into a rather stately drawing room first. I'm sure the Havers, like myself, still call this kind of room—"the parlor." "The house is Colonial, but we like French things, so this room . . ." June's voice trailed off.

"I think it's swell!" I said, and wondered where the Havers (like all families with a drawing room) really enjoy life.

"Come and meet Mother," she said. Sure enough! Through a door and into a room with nice comfy chairs and two big couches, looking out on the garden.

Mrs. Haver is a brunette—a pretty one. She looks as young as her blonde daughters and just about as surprised that they are hers as everyone, who sees them together, must look. A very bookable sister act, I'd say.

"Are you sure these 'slick chicks' are really yours?" I asked.

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LOVELY POWERS MODELS
can claim all this!



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KREML SHAMPOO

FOR SILKEN-SHEEN HAIR—EASIER TO ARRANGE MADE BY THE MAKERS OF FAMOUS KREML HAIR TONIC

"Oh! yes, indeed, and you should see the youngest. She is our sophisticated one. She works at Saks. She models."

"No ambition for the flickers?"

"No! And as June has the talent, I think all our efforts should be concentrated on her. Don't you think so?" I agreed heartily. Mrs. Haver has a soft voice, but the middle-west whispers through.

"Wouldn't you like a cookie?" ("Hustle-Along" speaking) "Evelyn makes them. I'll get some."

The cookies arrived, carried by "Hustle-Along." "They look good," I said.

"They're the only thing I can make," said Evelyn.

Mrs. Haver said nothing. She looks and acts the least like a mother of any I've seen—but the girls are the best behaved I've seen. Maybe it's a new system:

"Did Hymie Fink get a group picture of you three?"

Two definite "oh! no"-s mingled.

"Oh, no, we like being in the background," Mrs. Haver explained.

"Where does all of June's go-get-it-ness come from?" I asked Mrs. Haver.

She smiled gently. "My mother has it

and, of course, I have always advised June about what is wrong and right."

"And I always listen to her because she's always right," June added.

I asked Evelyn what she did beside being married. "I'm June's stand-in when my husband's away."

The Haver firm is a closed corporation and very heart warming.

"Would you like to see the telegram Rosie Dolly sent me?" June asked.

It was a very nice message of congratulation on Hustle-Along's portrayal of Rosie in "The Dolly Sisters."

It's so quiet in Cheviot Hills that a lapse in dialogue is noticed. "It's very restful here," I said.

"We like it." Mrs. Haver looked around quietly. "I looked at places in Brentwood and out that way, but I couldn't see paying the prices they asked."

I found out several things on the way home. June likes most everybody . . . she likes most sports . . . but she likes most—work. She thinks it takes plenty of same to get ahead and stay there.

If she has a secret love, it's hers. But in that case, it doesn't interfere with her see-

ing plenty of Vic Mature who's a civilian-about-town after his Coast Guard duties.

I asked her if she had any particular ambition. "Just to keep on going up—I mean, in ability as well as in billing," she said.

We talked about giving shows for soldiers. It seems that when Fox Studio had nothing for their sixteen-year-old find to do, they flung her to the wolves in uniform.

"I felt I couldn't do enough for those boys," she said, "And, you know, it was the fact that they liked my dialect songs and my dancing that gave me courage to fight for my chance at the studio."

We were passing said studio at the moment. "It's nice to be so near to where you work," I said.

"Wonderful—in the mornings when I'm late. Our house is halfway between Fox Studio and M-G-M," June smiled wisely, "I could walk to either one if I had to."

And don't think she wouldn't!

I have a feeling Hustle-Along won't have to walk anywhere any more unless she wants to—not even home from a ride. She'll twinkle him out of it.

THE END

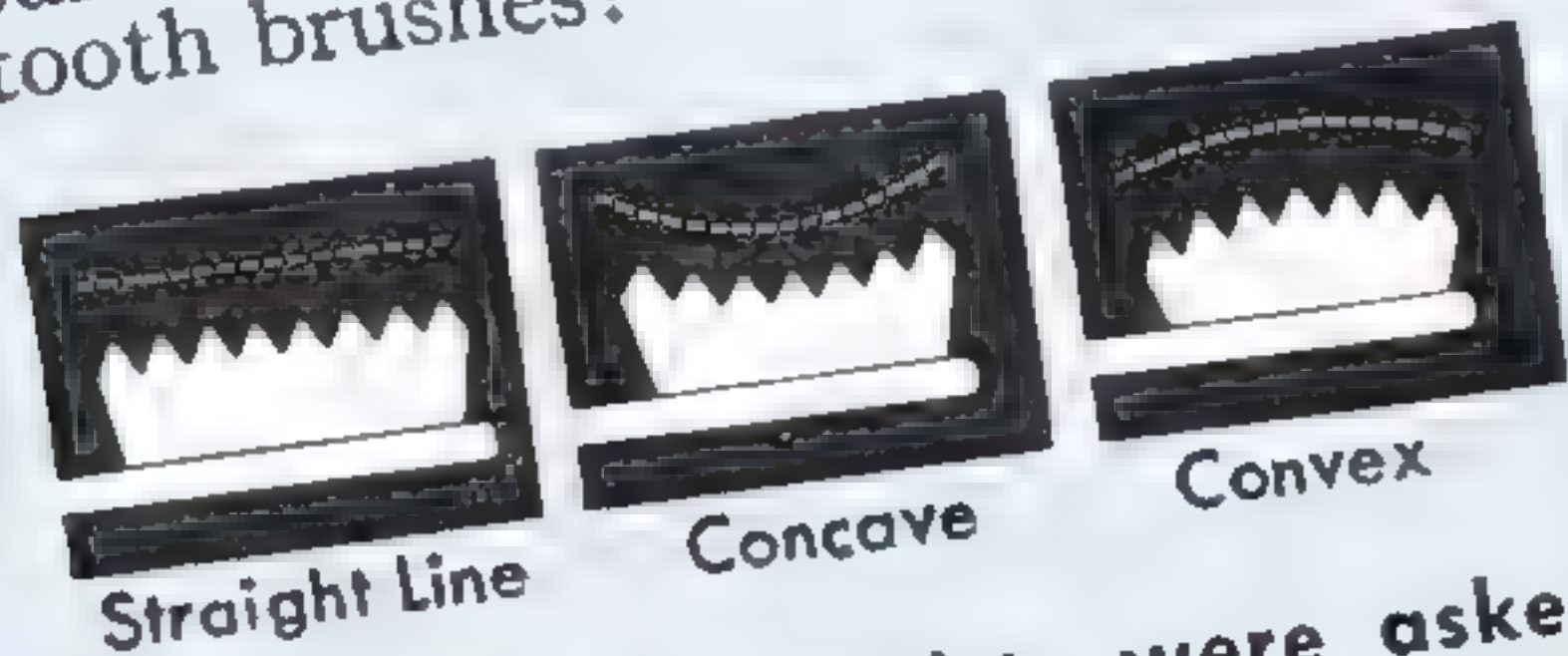
Straight Line Design

*cleans teeth best
say dentists 2 to 1*



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There are only 3 basic brushing
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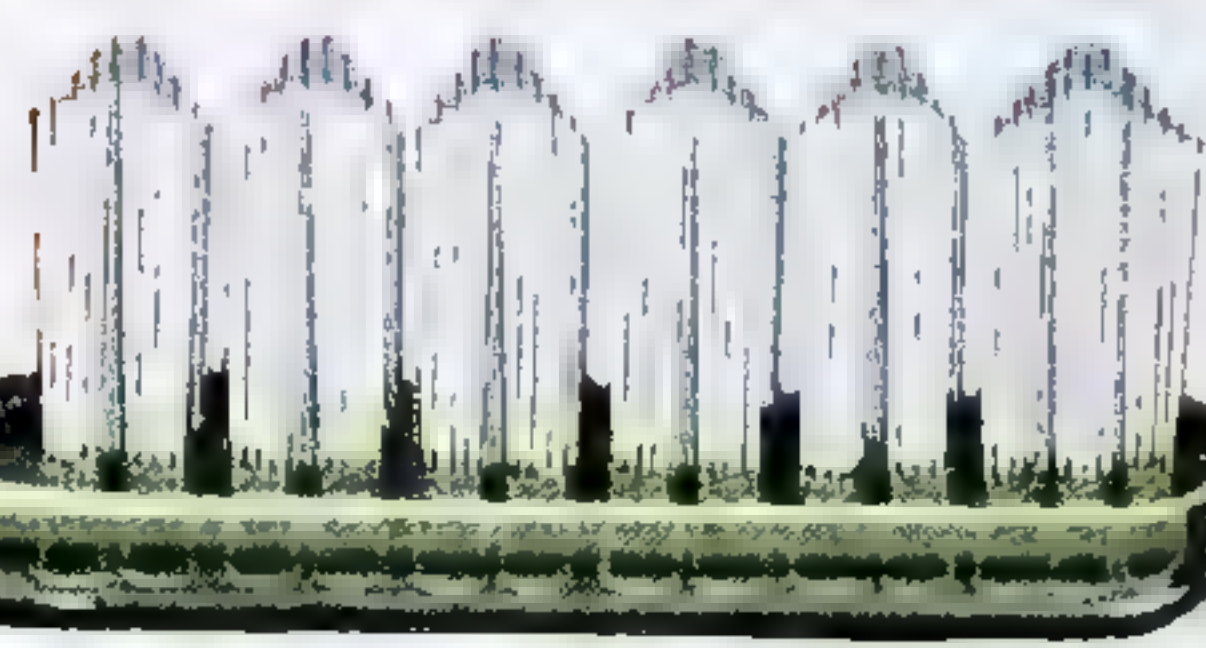


When 30,000 dentists were asked
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Pepsodent

STRAIGHT LINE DESIGN



*Every
Pepsodent Brush*

**has the Straight Line Design
most dentists recommend**

My Hollywood Friends

(Continued from page 49) I must have startled him for at that time I was a bag of bones and had my hair in pigtails which I am told made me look a sharp twelve. I was almost completely hidden by strange bottles, tubes, lamps and other weird hospital gadgets. But if he was dismayed he certainly didn't show it. He grinned and introduced himself (as though that were necessary!) and put me completely at ease. In five minutes I had forgotten all about my appearance and felt that I was at once quite beautiful, charming and, believe it or not, very healthy. His manner and conversation made me forget he was Clark Gable, the star, but vividly aware that he was one of the most gracious men I ever met.

We talked about the studio, people and stuff, and from the deep interest he showed when I was talking you'd have thought I was Einstein explaining the theory of relativity.

He looked wonderful. He was wearing sensational matching pajamas and robe and a big white bandage on his forehead. Several times he asked my nurse if he was tiring me, but even she was too far gone to answer him! Finally, after a long wonderful visit, he left, but not without asking if there was anything he could get for me. I told him there was nothing—everyone had been so kind that I had everything. Nevertheless, the next day a huge basket of flowers arrived with a card from Mr. Gable saying how much he had enjoyed our visit and expressing his hope that I would be well very soon.

Of course there were repercussions. My nurses weren't themselves for days! That afternoon of the visit the girl who brought my dinner tray asked my nurse if she might see me for a minute. I told the nurse to show her in but first borrowed my nurse's fountain pen, thinking the girl wanted my autograph. She burst into the room and stood shaking like the proverbial leaf.

In an attempt to put her at ease, I said, "Hello, I'm Susan Peters. Did you want to see me?"

She gulped and her eyes bulged slightly as she said, "Was Clark Gable really here

to see you? What's he like? Is he as handsome as he is in pictures?"

I said, "Yes, wonderful, yes. . . ."

With that the young lady floated out of the room in a glazed daze and I humbly returned the fountain pen to Nursie. I knew how she felt. I was happy as a garden of larks myself that this charming man had lived up to all my dreams.

ALL of which may give you some idea of why I decided I wanted to write about Mr. Gable. Reason one: I figure if you're going to write you might as well write about the best! Reason two: No matter what you write you can't go too far wrong on Gable! Reason three: I could be the lucky girl who would get the one and only interview Clark has given out since his return from service. Reason four: It would be nice to talk to him again.

I called, he accepted and he arrived at our house at Malibu Beach (a long haul from town) on the dot. This visit told me far more about him than the first.

I saw a touch of the little boy in him when he became enthralled with Hymie Fink's new camera. I saw too, a touch of loneliness when he spoke of Carole Lombard . . . their fishing and hunting trips together and the wonderful times they had. He was leaving on a fishing trip the next day. Fishing trips aren't the same any more but above all he wanted to be away through the holidays. However I felt somehow he'd be much nearer a real Thanksgiving alone by a stream in the north woods.

Clark Gable is a more handsome man today than ever. He looks young and strong and at the same time mellow and dignified. Age plays strange tricks on some, but each new year does Mr. Gable a favor. He'll retain that crown he's worn so long.

He'd like to do a picture for Metro in London. He liked doing "Adventure." He likes the script for his next, "Lucky Baldwin." He'd like Lana Turner for his leading lady. He must like being a wonderful guy because he does it so well.

I like Mr. Gable.

Next month Susan talks about another Hollywood favorite—Lucille Ball.



Sweet-sharing for Dick Quine and his Susan Peters, in a smart Tina Leser blouse with pink elephants outlined in sparkling sequins. For more fashion news turn to page 73

NEW EASY PLAN for MARRIED WOMEN

A DRESS for YOU

for Ordering Only 3 Dresses for Friends

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Read this thrilling news! You don't pay one penny ever, for your choice of gorgeous new dress in your own favorite style, size and color. Select your dress from more than 100 newest Harford Frocks styles—and it's yours just for sending orders for only 3 dresses for your friends, neighbors, or members of your family. That's all! Not one cent to pay now or any other time—everything supplied without cost!

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Imagine showing your friends and neighbors a vast complete selection of gorgeous, exquisitely-designed Harford Frocks—more than 100 styles, all sizes, and

scores of beautiful fabrics in the season's latest colors and patterns—as well as hosiery, lingerie, sportswear, suits, coats, children's wear, etc. Your friends and neighbors will be eager to give you their orders when they see the beauty of the styles, the huge selection, and learn the LOW MONEY-SAVING PRICES. And for sending orders, for only 3 dresses at the low regular prices, YOU CAN SELECT YOUR OWN DRESS TO BE SENT TO YOU without paying one cent for it! And this thrilling plan does not stop with only one dress! You can go right on getting dress after dress, until you have a complete wardrobe!

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Yes—we send you gorgeous presentation showing scores of latest fashions with actual sample fabrics in dresses, lingerie, children's wear, sportswear, suits, coats, etc. Due to present conditions we may not be able to send your Style Presentation at once—but rush coupon below now to place your name on our list and be among the first to receive the new Style Line when available. No money needed. Don't miss this opportunity to get complete wardrobe for yourself—with chance to earn up to \$22.00 in a week cash besides. Mail coupon now.

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I want to get a dress for myself for ordering 3 dresses for friends, or members of my family. Please rush me the new Harford Frocks Style Presentation FREE as soon as possible.

Name

Address

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My Age is



MAIL COUPON for FREE STYLE LINE



"You pick them for their taste, don'tcha?"

My Fight for Life

(Continued from page 59) acted so quickly, that we have caught this virus in time, but she will reach the crisis in six days and then we shall know."

I have always known that Connie was both a great clown and a great actress, but during those grim days hers was such inspired clowning that I laughed over my terror. I kept trying between the laughs to push in my own little frightened words. "Suppose I can never act again. . . ."

"Then, Ida, you'll write or something."

"But suppose I can never walk again?"

"Then you'll make a beautiful recliner, like Madame Recamier or somebody." Connie made it all a big joke. And because her courage and will were stronger than mine, her thoughts forced me to think as she was thinking and I began to consider writing and painting and wondered if I had any talent for either of them.

The five days of pain and terror dragged by and I determined I would not go to sleep that sixth night at all, but I guess they drugged me on the sly and I did tumble off only to awake suddenly in the pitch darkness and to know that my entire right side was numb. I pinched myself with the fingers of my left hand. I saw them pinch down from my right shoulder to my right foot but I felt nothing at all. I began to sob hysterically.

Connie rushed in to me, and gathered me up in her arms and only the left side of me could feel her tender nearness. "Darling, darling," she said, "it isn't until we are forced out of doing the ordinary things that we discover the true depths of our capacity to conquer life."

I hardly heard her then. I was lost in sorrow, washed over with self pity. I thought of how Paramount had held up my picture waiting hopefully for my return.

I thought of how they had kept on paying my salary. I thought of how my father had got the news of my illness from the headlines in a London paper, even before my mother's cable had reached him, and how he'd been so stricken that for the first time in his life he hadn't been able to go on and give a show. I sobbed and thought of suicide, while Connie carried me to a rocking chair and started rocking me back and forth. Then it happened.

Like a generator being turned on, I felt the blood rushing through my side. It was warm, tingling, like a limb that had fallen asleep coming awake again. There was no pain; but there was sensation. Now I began to cry tears of joy, for I knew I had passed the crisis and would recover.

It was eight more weeks before I could step out of bed, many more months before I could leave the house. I had heat treatments and therapy of many varieties. I have never entirely regained the use of my right hand. I doubt if you've noticed that on screen. Most of my friends haven't even noticed that in private life, but my right hand can't actually grasp things and I can't stretch it out flat.

The reason I mention it is because that right hand has been a lesson that my battle with infantile paralysis taught me. I know from it that if you ignore your own handicaps other people are never conscious of them. I was one of the very, very lucky ones. They caught my illness in time, I could afford the right treatments for recovery and I escaped almost unscathed.

I am truly glad I did not escape entirely unscathed. I say that here in all sincerity. I say it also on my hospital tours when I go into the wards where the boys have

bad physical injuries. A handicap, if you rise above it, teaches you toughness, the toughness of the human spirit. The boys who have lost a limb but have surmounted the handicap know that spiritual toughness, that "substitution" of an inner quality for a lost, outer ease in walking or holding a book or whatever. All of a sudden, I know, they discover they are seeing more observantly, listening more keenly, experiencing more sympathy for the quiet courage of average, daily living.

That quiet courage in daily living is demanded of all of us, but for the invalids it is hardest. That is why it is well that we have a yearly reminder of the devastation that just one illness alone can cause. In the case of poliomyelitis, with all the millions that have been made available through the yearly March of Dimes for research, it still can neither be prevented nor cured. The doctors have at their command only palliative and reconstructive treatments of the disease, aimed at repairing the crippling after-effects.

But the work, the study, the research, the care, is going on at Warm Springs and Hickox, at the Kenny Institute and other foundations. It must go on, until the virus can be captured and conquered, and little children and adults can be freed from its attacks. But the work can be speeded up only if you and I and you and you and you, all of us, give to the yearly drives as much as we possibly can. For if we win out over this disease, we can go on to another and another until we may one day have conquered all the ills that beset mankind, including the greatest mental one—war.

At least it's worth giving a dime for a try at it, isn't it?

THE END

And So Goodbye . . .

(Continued from page 33) did something—or whether someone told him some untruth about me.

"I was crushed, at first. Then I decided if he was that kind of person I might as well know it—and certainly it was better to know it before we were married than after. The thing that worries me now is that everyone will think that I don't know my own mind. I suppose they will say, 'It's the end of another romance with that Turner girl. She must be frivolous and insincere.' You know that isn't true. I really loved Turhan from the bottom of my heart."

I couldn't help marveling at Lana's honesty and truthfulness. I know few girls who would say that the man had broken off the romance. The average girl would be inclined to say, even if her heart were breaking, "Oh, he's a pain in the neck. I'm sick and tired of him."

But not Lana. Not one word against Turhan will she utter, though she is deeply hurt, and doesn't hesitate to say so.

If Lana has no added word to say about Turhan's behavior, I am not so reserved. I have a few remarks to make—one of them being that I have never known a real gentleman to be so inconsiderate as his actions seem to me to be. If there was some reason he didn't want to see her and talk with her, shouldn't he have told her? Was he reluctant, perhaps, to admit to the girl who loved him that his mother had decided he shouldn't marry? Or did another young lady catch his attention, and was he ashamed to tell the woman who had given him such real love that he was involved in a flirtation? I'm not saying. I'm merely asking.

When I next talked to Lana, it was over

the telephone, for she had slipped out of town to an Arizona hotel where she had gone to get away from all the talk.

I believe that being alone for even such a short time has helped. Now she is mainly hurt that two people who had been as close and as good friends should part with such abruptness. And it is obvious, although her voice was steady and not emotional, that she is worrying about that old bugaboo, "What will people say?"

"It is so bad for me, with Cheryl growing up, to have everybody think I don't know my own mind. I knew my mind for a long time about Turhan. Because of my little girl, I don't want it said that I turn lightly and frivolously from one man to another."

THE unfortunate thing about Lana is that she is one of those colorful women who can't walk across the street without having it made a major event. She, more than any girl in Hollywood, is reminiscent of the old-time stars and movie queens of former days. If she dances more than once with any man, every column has it that she's in love "again."

While her hurt with Turhan was still fresh in her heart, she was dismayed that her name was linked immediately with three other men—Rory Calhoun, Bob Hutton and her ex-husband, Steve Crane.

"Louella," she said over the phone, "I've no heart interest now. I'm not interested in anyone. I'm not planning an elopement on the rebound, or a marriage in a hurry. I'll tell you first when and if I plan to marry again."

"It doesn't mean a thing if I go out dancing with one of the boys I know. I'm young. I like to dance. I have no intention

of sitting home just because the gossips have me marrying every man I so much as nod to."

"What about Steve Crane?" I asked.

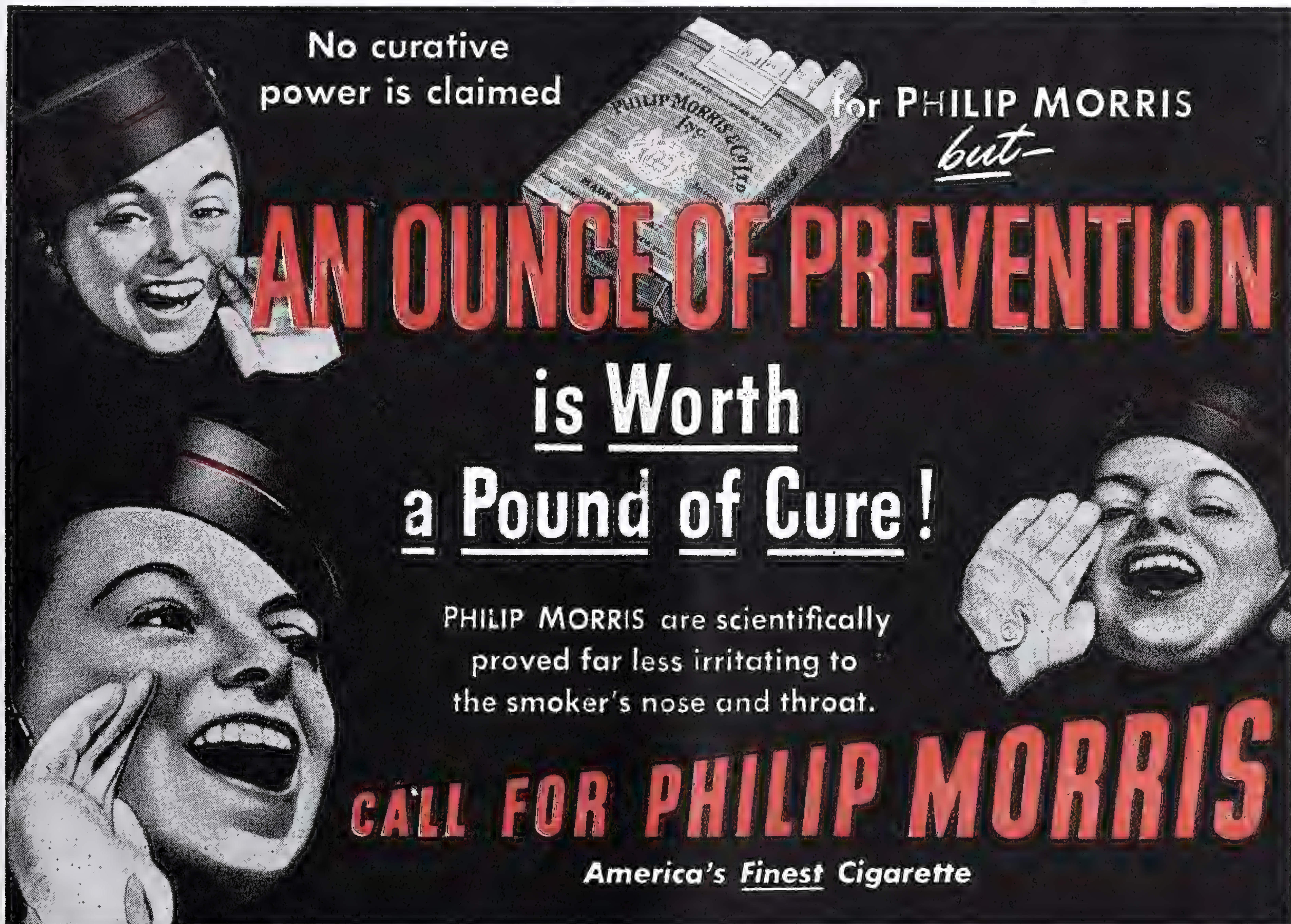
"Of course I see Steve," she answered. "We have a deep mutual interest in our daughter. She loves her father and I think it is right that she should. I have little patience with mothers who fail to teach their children to respect their fathers, even though there has been a divorce. I talk about her daddy to Cheryl and when Steve is with her, and he often is, he talks about me. I want her to grow up feeling she has both a loving father and mother. As I told you once a long time ago, one of the things I loved best about Turhan was that he adored Cheryl."

One of the things that Lana can't understand about Turhan Bey is that he is the first man she has ever parted from who is not her friend. Even when romance is finished, and whatever has been between them is over, the men in Lana's life remain her pals.

The first beau she ever had in Hollywood was good looking Greg Bautzer, a young attorney. They broke up—both married other people—and Greg went into the Navy. But when he came back to Hollywood and heard of the break-up of her romance with Bey he flew to Arizona to be with her and to cheer her up.

With such friends in her life I couldn't help wondering what attracted her so deeply to "the Turkish delight." I remember, once, saying the same thing to a very good friend of hers and asking what made her go overboard for him.

"Well," our mutual friend replied, "I think it is because he is a cosmopolite. He is a foreigner and has all the social graces."



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Turhan spells romance with a capital R—from his sleek appearance to the way he talks. I don't mean that his flowery ways are the only reason Lana fell so much in love with Turhan. But, loving him—she was fascinated with his old-world manners. She's a romanticist herself, you know."

Since Lana divorced Steve Crane and during the time she was in love with Turhan, she grew up. You may say that twenty-four is not very old for a girl to settle down. Yet Lana has changed her ideas and her outlook on life. I believe motherhood has given her a fresh viewpoint—one that is going to help her get through her troubles. Her responsibility to Cheryl and her realization that she must live her life so that the little girl will respect her will guide her future actions.

She is impulsive and emotional, I know, but Lana is not stupid. She'll certainly try not to make the same mistakes again.

This doesn't mean that men won't continue to flock about her. No woman can be as beautiful and as magnetic as Lana Turner and not have the opposite sex around her like clouds in an electrical storm. But as for marriage, we have Lana's own words for it: "I'll never again enter into a marriage unless I do it with dignity."

THE END

Czech and Double Check

(Continued from page 51) it. Geza discovered that, to appear before the examination board, he must learn portions of three different plays. Earnest, for the first time in his life, he studied until the lines ran together across the page.

When he entered the examination room and scrutinized his examining board—people bearing some of the most famous names in all Europe—Geza felt like a balloon barrage in a pin factory—only scraps of a beautiful memory remained. He read lines in Scene I that belonged in Scene III; he inserted, in Scene III, bits of business that belonged in Scene II. He failed.

When Geza's older brother heard of the wreck, he slid one arm around Geza's shoulder and said, "Don't let it throw you. Every good, successful actor has had at least one total failure in his life."

Because Geza and his brother were devoted, those lines were like an unfurled banner; spiritually, Geza picked himself up and got a job with a Budapest repertory theater. He had managed to save a little money when he received a letter from his brother, who had gone to England, suggesting Geza accompany him to America.

You may imagine his abysmal disappointment, upon reaching London, to discover there was a mix-up on his visa and his brother would have to go on without him. Geza stood on the docks until the ship blurred into the fog. He was cold; he was hungry and broke. His brother had paid his room rent for a week, but he was faced with the immediate need of getting a job.

Because he spoke no English, Geza knew that he had to find a job in which the back, not the head nor the tongue, was valuable. Next scene: A sweating guy working as a stevedore. In three months he had saved enough to buy a camera. With this equipment, Geza was sent by a friend to the offices of the Keystone Company. They agreed to buy, for a reasonable sum, any news pictures Geza secured.

Because the British are a sentimental people (no matter how rigidly they try to disguise the fact) Geza did very well. He snapped affectionate scenes of babies crouched to feed ducklings, of lovers lying side by side in a public park.

One day he was seated in a newspaper office waiting to display his pictures, when a fellow waitee said to Geza, "I say, you're Hungarian, aren't you?"

Korvin indicated that in the main, that's what you might call him. "I'm very much interested in Budapest," the gentleman said warmly and proceeded to discuss the country with Geza. From that topic they advanced to a discussion of mountain climbing, which proved to be a prime hobby of both. The Englishman explained that he was a book reviewer and that through the mountaineering books he had reviewed, he had first become interested; after that he had used his holidays to conquer mountains throughout Europe.

When the men parted, they exchanged cards and thereafter became fast friends. The book reviewer-mountain climber was a chap named James Hilton, who was—within the years that followed his meeting with Geza—to write such classics as "Goodbye, Mr. Chips" and "Lost Horizon."

Each week, after Geza had sold the pictures necessary to pay the rent and board bills, he tried to branch out into the theatrical profession. Through a friend he was sent out to a British film studio and there worked as a bit player.

Having accumulated enough money to return to Budapest, he did so in fine style, but after he had renewed old acquaintances, spent all his money, and become so thoroughly at home that he felt as if he had never been away, he was stricken by an urge to see Paris. He set forth with just enough cash to take him by third class to Munich.

There he worked in the freight yards

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until he had passage to Augsburg. From Augsburg he went to Heidelberg, then back to the freight yards until he had the ticket price to Nancy.

He finally arrived in Paris at six A.M. one blissful morning with twenty-five francs in his pocket. A friend who was night clerk at the Hotel Radio on Place Blanche got him a job as porter.

As L'Hotel Radio was the hangout of vaudeville performers, Geza was accepted, not as a porter, but as a respected friend by many of the guests.

Meanwhile, Geza had enrolled at the Sorbonne. During classes there Geza met and fell in love with an American girl. Unhappily enough, as autumn approached, this girl made plans to return to the States, so Geza determined to tell her goodbye, not in Paris, but in Cherbourg. There he planned to stand on the dock, suffering as deeply as possible as her boat was absorbed by the sea.

In order to do this, he went to the manufacturer of scenic and pastoral post cards and suggested himself as a countryside roving photographer. The deal was consummated, and Geza again invested in a camera. With him, to cover the countryside, went another cameraman from the same company.

After having bade his sweetheart a romantic goodbye and having made her a promise to see her soon in the States, Geza and his friend toured Normandy, Brittany, and the south of France. (Incidentally, he did see the girl, about two years later. Atop a Fifth Avenue bus they agreed that their romance had folded its tent like the Arab.)

BY the time Geza and his buddy had reached Marseilles, Cameraman Korvin had picked up a fine cold which developed into a flourishing case of flu. Even so, he planned to go to North Africa with his friend. When the boat sailed, however, Geza was too ill to go. He waved a feeble goodbye to his traveling companion, then returned to their shabby hotel.

Somehow he recovered without taking pneumonia, but by that time his petty cash was very petty indeed. He returned to the docks and made friends with two Italian boys who were driving to Paris with a load of oranges; they said he might ride in the truck with them.

Back in Paris, Geza did not return at once to his old hotel. When he did, two days later, he learned that his beloved older brother had returned from America and had stopped off two days to see Geza. Not being able to locate that elusive being, the brother had proceeded to the family home in Budapest. But he never reached his destination. Geza received a letter from his sister a few weeks later, bearing news that their older brother had been killed in a train wreck.

The loss of his brother was a staggering blow. That, in itself, would have been grief enough, but it carried with it the connotation of permanent defeat for Geza's secret and unchanging hope that one day he would reach the States. Always his brother had been a major part of that dream; with the death of the brother, the dream, too, died.

Geza then got a job conducting a party into the Alps for three months of skiing. There was healing in the lofty peaks; there was timeless, age-old acceptance in the inevitable snow. Having lost a world within itself, Geza discovered the world without; for the first time in his life, he became politically minded. He became aware of the implications of the blood-soaked Spanish war. He had long talks with a liberal friend of his, Peter Rhodes.

"Why don't you do something about it?" asked Rhodes. "You have the understanding; you have the freedom of action,

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the absence of binding emotional ties. I'll introduce you to a man who could use your help as a cameraman." And he introduced Geza to Dr. Norman Bethune, the celebrated surgeon who was perfecting the first blood preservation banks by the use of sodium citrate. He felt that if a few reels were made, showing exactly how great the need was, and how aid would be administered, philanthropical organizations would donate financial support and supplies.

AS A photographer, Geza covered the siege of Madrid. When it became clear that the liberal forces in Spain were without hope of victory, Geza returned to Paris with Dr. Bethune. He was without plans of any kind.

Said Dr. Bethune, "Why don't you come to America with us?"

Geza looked at the good doctor. Then he turned to the night-darkened window and saw himself reflected; himself, eight years after his high-hearted trip to London, that trip ending on the docks amid the sound of an alien language; himself, six years after his arrival in Paris with twenty-five francs in his pocket; himself, older, more chary of dreams, more hardened of spirit, more shaken than he had thought he could ever again be. "America!" he said.

Twenty-four hours later, after a series of incredible marathons, he was on the boat.

A day outside of New York he was wandering around the boat, taking pictures. On the deck above he noticed a blonde woman staring down. "Why so unhappy?" he called, and snapped her picture.

"Geza!" she screamed.

He shook his head. He looked again. She had been joined at the rail by a shouting man—and then Geza recognized them: James and Alice Hilton. They fell into one another's arms.

The Hiltons told of Alex Woolcott's plumping "Goodbye, Mr. Chips" and "Lost Horizon" into the best-seller class and of their subsequent sale to studios. Geza outlined his career to that date.

The result was that Geza accompanied the Hiltons to Hollywood and remained with them until it became clear that he



Baby stayed home. Virginia ("Deadpan") O'Brien and husband Kirk Allan at Ciro's on first fling since birth of their baby



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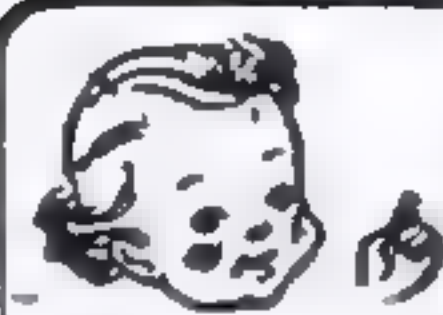
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needed stage training before he could get a picture break. He went East, enrolled at the Barter Theatre with Bob Porterfield in Abingdon, Virginia, and spent three fruitful seasons there. After that, he worked in a play called "Winter Soldiers," an experimental effort, but his ability was such that—after three weeks—he was signed to play the male lead in the Broadway production of "Dark Eyes."

Having become an actor of unassailable position, Geza promptly went to work in his spare time at the Stage Door Canteen as pick-up man. It was his job to collect what had already been donated, and to cajole a few additional items, if possible, from the persuadable tradesmen. One night one of these observing characters inquired, "What ever became of the beautiful girl who used to do this work?" And the 'beautiful girl' was described.

The next time Geza encountered this Helena Fredericks, he said, "Hi, beautiful." She promptly turned in an excellent imitation of a B-29 passing a sparrow. It required eight months of diplomatic approach before she gave Geza a date, and two years of patient persuasion before she consented to marry him. She is sorry now that she delayed so long.

From "Dark Eyes," Geza was signed to a long term by Universal, and came to Hollywood. He and Helena live in a sunny apartment stacked with a magnificent Capehart and a collection of recordings extensive enough to make G. Schirmer wince with envy. Their idea of a superb evening is a small dinner with friends (Geza will, if he has time, prepare chicken paprika and mousse chocolate) and an evening of soft music and lively conversation.

A VERY jaunty home life, all in all. If Geza darts in during the middle of the day, or late in the afternoon when Helena is somewhat delayed, he is inclined to scribble endearing messages, or caustic wisecracks on the enameled doors of the kitchen cabinets with a soft chalk especially purchased for this purpose.

It is likely that Helena, rather than answer Geza's messages by word of mouth, will post a written reply for all the world to see. Sometimes these messages, if particularly hilarious, are left for weeks at a time.

Whipping boy of the Korvin menage is a fanciful creature named Piglet. Piglet gets blamed for everything from an overdraft at the bank to a glass ring on the coffee table. Piglet is argumentative, destructive, noisy, jealous, possessive and opinionated. Beside him, the two other members of the Korvin household glisten with lambent righteousness. Piglet is the patriarch of such a collection of pigs as few persons have ever seen outside the confines of a state fair. Pigs laughing, pigs sleeping, pigs smelling flowers, pigs of china, glass, gingham and wood parade across the Korvin mantel.

Evenings at the Korvin apartment are spent listening to symphony music, carrying on enlightened conversations with a few choice friends, or in taking long hikes. Geza is an ardent liberal and studies world affairs like a Conference delegate; he talks little, never makes a rash nor a challengeable statement and can be counted upon at all times to be on the side of honesty and unequivocal justice.

As soon as possible, Geza and Helena want to build their own home—they are spending their newly released gasoline in searching for a happy spot.

Probably the most exciting truth about Geza is this: No Hollywood script ever handed him to enact will equal in excitement his own spectacular history. He is a troubadour of our time.

THE END

Off-trail Hombre

(Continued from page 47) them. They like a certain wickedness in it. He is as likeable as a story-telling range hand and quick to turn an anecdote to his own advantage. He has been around, this fellow has, and he thinks about things, but he still has not managed to curb either his opinions or his muscles.

He likes to listen as well as to talk. He has a fabulous memory for names, can even recall the initials of persons in Georgia and South Carolina who befriended him when he ran away from home at fifteen. He is excited about what's happening in labor. He likes hot stews and baseball games, arguments, parties in small, obscure places and being let alone.

He does almost as much housework as his wife, sees no reason why he shouldn't wash the dishes. He is a young man in a hurry, but he has found time for omnivorous reading, which is reflected in his conversation. His small house is usually jammed with GIs on leave, or with GIs just out of the Army. His appetite is enormous, but his waist is as slim as a debutante's. He ignores the fact that he is famous and seems to have no craving for fancy things to buy with all the nice cabbage soon to drop in his lap. He is proud of his two children. All this sounds very normal. Mitchum is unpredictable.

NOT long ago, he was out riding with the lady he works for and there was a little accident. Something about a grazed fender. Mitchum stopped his car and made inquiry of the other driver as to his brains, breeding, sobriety and all-around ability to stay out of booby hatches. There were three men and a girl in the car. The men climbed out and hit Mitchum. Mr. Mitchum, who is six-foot-one and weighs in at a lean 180, hit back, successfully. Fact is, he was beating the be-daisies out of his three opponents when, all of a sudden, he realized that the girl in their car was laughing fit to kill.

"Some rugged feller," she chortled. This made Mitchum laugh too. He then realized for the first time that his wife was whaling him about the head and ears with a shoe. Come to find out, too, that he had interrupted a wedding party and had given the bridegroom a bloody nose. They all went off then and had a drink and became good friends.

Things like this are always happening to friend Bob, but don't conclude that the foregoing observations provide the master key to our hero's character.

He is actually the innocent bystander type, the kind of guy who strolls into a bar to quaff a sarsaparilla and winds up defending the honor of some blonde—who immediately attacks *him* for having slugged the escort who slapped her.

He's a paradox, a combination of a sophomore with hard muscles, seamy-sided cynic, idealist—and Hollywood's gift to sensitive young women.

He admits that his formal education is a scandal to the jaybirds.

At Haaren High School, Tenth Avenue and Fifty-ninth Street, New York City, Bob played the G-Melody saxophone in the school band. It was not his idea. He was being "adjusted," according to modern educational psychology, because he had acquired the habit, apparently unbreakable, of popping his teacher with a peagun.

His marksmanship became so uncannily accurate that the principal expelled him.

Bob's mother, though, was a woman of good will who thought this was most unfair. She demanded a trial before the school board. The school board members adjusted their pince-nezzes and declared that Bob required (Continued on page 105)

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(Continued from page 103) "adjustment." There ought to be something, said the school board, taking an awful chance, in which Bob was really interested.

"Music," said his mother, for no good reason, except that she was quick-witted. "Sure," said Bob. "I want to play the saxophone."

Upshot of this incident was that the principal made Bob a present of a saxophone. His mother, that remarkable woman, taught him to play it. She had never clapped eyes on a saxophone before in her life, but she was a determined woman. She also taught a sister to become an expert dancer, although she herself could never dance a step. She did this by dancing with her fingers. Bob says that anybody in the world can learn to play the saxophone in two hours, but he hopes not.

He got out of saxophonizing, and out of school for good, by dropping a cannon cracker into a brass horn in the midst of a quiet passage of the "Poet And Peasant" overture. In fact, he got out of four successive high schools by similar methods. He wouldn't have known what to call it then, but he was protesting against regimentation with the only weapon he had—mischief.

AT TWENTY, our Mr. Mitchum turned up as aide and business manager to Carroll Righter, the distinguished astrologer, and for two years interpreted the cosmos to dowagers and other strictly first-class members of society at Bar Harbor, Newport, Philadelphia and various dwelling places of the rich and credulous. This was dinner-jacket stuff and handsomely profitable.

Bob, who is not an astrologer himself, says that Mr. Righter was entirely too sincere, that he himself had commercial ideas which did not always appeal to the man of science. But the astrological trips had brought him to California several times and thus, by a series of accidents, into the movies.

He began, as every movie-goer probably knows by now, with Westerns, although he couldn't ride, made twelve *Hopalong Cassidy* films before being graduated into "regular" pictures. He had married Dorothy, the girl he had fallen in love with when she was fourteen, he sixteen, and he had brought his whole family, mother, stepfather, brothers and sisters to California. He had earned, all told, about \$15,000 as a movie actor when the war broke. He had been rejected several times, had worked at Lockheed for dreary months before he finally got into the Army. And he was flat, stony broke because of many

severe family illnesses. Off went Private Bob Mitchum.

You know just what happened to him in the Army. Wrong. It was bad, of course. Regimentation, the bawling orders of captains and sergeants who were civilians too a few months ago, and the grind of physical exercise designed to test a man past endurance were—well, twelve million men know what that was like. So we would expect Bob to spend most of his Army career in the guard house. He didn't. His Army career went like this:

First, it was tough to live down being an actor. Actors are not popular in armies until they prove themselves. Bob began inspiring his platoon to prance down drill fields even when the men were fainting from twenty-two-mile hikes on the double. He became a buck sergeant shortly after completing basic training. He kept his squad spruce by staying up nights to help men polish rifles and make packs. He won a sharp-shooter's medal. He was recommended six times for Officer Candidate School.

"I couldn't take being an officer," he says. "I couldn't make men do things. I would be sorry for them, let them drop out when they were tired. I might even have been promoted to company commander. That would have driven me crazy. I couldn't be an MP, either. They asked me to be one because I was big. I said no, because all the men would have run all over me. I can't say no to them. I can't say no to anybody."

He was finally discharged because of his dependents—the dependents being his entire family of mother, brother and sister, wife, and two small children. He returned to Hollywood as broke as a haberdasher in a nudist colony.

"Consider a field of flowers. Any kind of flowers: Daisies, snapdragons, roses, sunflowers, goldenrod or buttercups. They all lean the same way with the wind. They all look the same way for the sun. Their roots all grow the same way seeking water. People are like that. All people are like that."

This is not something he learned in the Army, but the Army confirmed his belief. "Nobody is ever wrong, about anything. I quarrel with pleas for 'tolerance.' Things, small differences, races, should be accepted, not 'tolerated.' I think international congresses will settle nothing, flat nothing. In the Army, we saw it proved that we were all in the same boat. If one man failed, if something was wrong with just one man in a company, we would all fail. We might all get killed. I heard thirty-year-old men cry all night. We accepted it. We were

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- ☐ **Regal**—real excitement for girls with dark hair, brown eyes, medium skin.
- ☐ **Gypsy**—does wonders for dark-haired, dark-eyed charmers with olive skin.
- ☐ **Gay Plum**—enchanted to wear with fuchsia, orchid or purple costumes.



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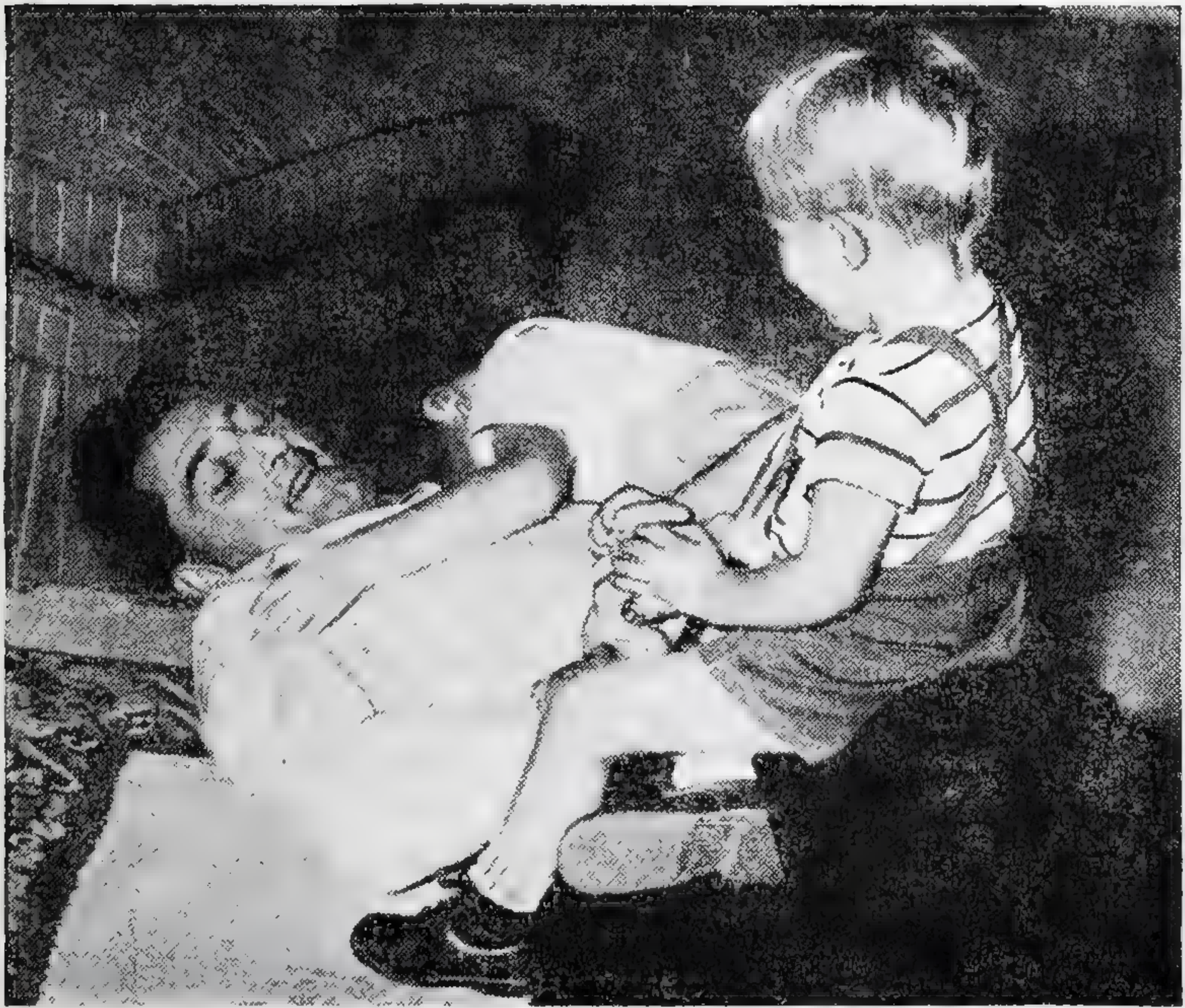
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A Mitchum scramble—Bob gets a complete going over on the living-room floor from his two small sons, Jerry and Chris



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able to talk about it. People are all the same. If we would just get people to recognize the fundamental fact, everything would be fine. And we could forget, too, the different colors of different nations on the map."

The actor whose face looks attractively evil to the ladies of the audience is a home man. He married the girl he fell in love with at sixteen and he has stayed married.

"Women tolerate you," he says. "Women are kind."

THERE are two small boys, one four and one two. The younger child started talking at the age of five months. Bob spends endless hours with them, chiefly playing soldier. He shops for them, buying impractical presents. He wipes the dishes. He plays chess with his wife. They may occasionally go out in the evening, and generally when they do, they seek a quiet spot that celebrities pass by. There they are joined by Bob's soldier buddies and the evening is spent in talk and argument.

Aside from GI gear, including a sub-machine gun which Bob has provided for the small fry, the current chief entertainment at the Mitchum homestead is bubble-blowing. Bob is also expert at fairy tales, which he embellishes with dramatic touches never dreamed of by Hans C. Anderson.

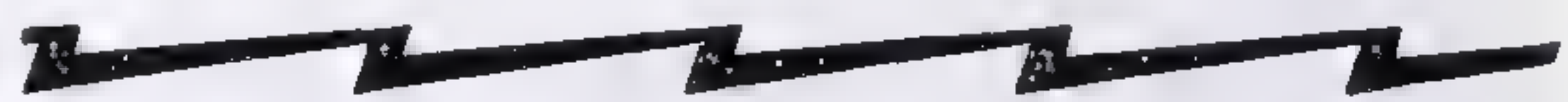
"Kids trouble? Not to me. They give my wife an awful time. Run all over her. She's all tired out. I come in from merely acting and lay down the law. They mind me, too. When I was a drill sergeant, my voice could be heard a mile from the parade ground."

He is an actor who never talks about acting. He is under a twin contract to David O. Selznick and RKO and at the moment is working in "They Dream Of Home" with Dorothy McGuire, Guy Madison and Bill Williams. The story is about returned Marines, a subject on which Bob is articulate. He frequently disagrees with his producer about the tone and the meaning of certain scenes.

Actually, there is less pretense in this young man than there is in a bank statement. Lean and hard from the Army, he would be a tough man in a brawl. This is a good thing. He looks like the kind of a guy that the average citizen would enjoy taking a poke at; and this is the kind of a look that women describe as "immoral." And that is precisely why an average citizen wants to take a poke at him.

After the average citizen picks himself up, friendship and mutual admiration are likely to blossom. Bob did all right in the Army, didn't he? He lives right. Loves his wife and plays with his children and can't seem to hang on to a dollar, like the rest of us. An off-trail hombre who rides high when he can, but who doesn't do any beefing when he can't.

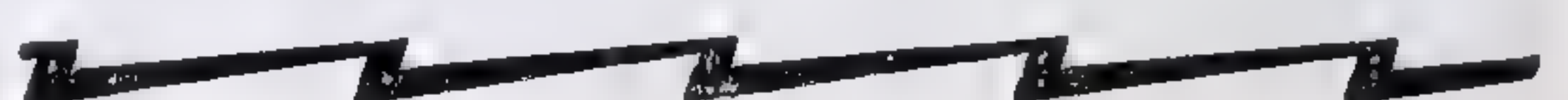
THE END



Shades of their Ancestors!

Take a bow if you figured out the masked stars on pages 64 and 66 this way:

1. Greer Garson and Richard Ney
2. Carole Landis
3. Van Johnson and Lana Turner
4. Dick Powell and June Allyson
5. Henry Fonda and James Stewart
6. Mr. and Mrs. Van Heflin



Scenic Wonder

(Continued from page 61) who happened to be present the night she attended a Hollywood "little theater" performance.

In the movie town, however, mere beauty does not constitute a phenomenon. But a rising young actress who forgets how she looks most definitely is. Drop in on a group of Hollywoodians at a party and you'll find everybody giving off personality waves as diligently as an anvil gives off sparks. The vivacious type is being vivacious, the moody type is being moody, the simple type is being simple—it's business. Everybody except Jeannie—she's sitting quietly in a corner, watching people "project" all over the place and wondering how they do it. Later, when most of the observant males have just naturally shifted to her corner of the room, everybody is wondering how *she* does it. Everybody except Jeannie, who hasn't really noticed the shift.

This is not to say Jeanne doesn't know she is pretty, because it would be rather unintelligent not to know it. One of her talents is sketching and recently, when her younger sister Rita was too busy to model for her, she did a self-portrait from her reflection in a mirror. It was an entirely frank self-appraisal, neither exaggerated nor diminished. It's nice to have better-than-standard equipment—but having it, so far as she is concerned, only makes it more imperative to find out what the girl in the mirror can do with herself.

"I want to play a great role—greatly," she says seriously, because she is undoubtedly one of the most serious youngsters on the whole West Coast.

Her studio hasn't any doubt that she'll do it. And the critics who picked her as a "comer" in her very first performance, in

"Home In Indiana," are currently pinning typewriter ribbons on themselves because of her latest and really solid acting job in "State Fair." But to the young lady herself, each picture she has made is just a stepping stone toward an ambition she's been working on since the ripe old age of eight. When you are young ambition is a very fine thing—but also, it aches.

SHE IS still very close to that first camera experience, when she and screen partner Lon McCallister spent most of their time between scenes, perched on a fence, arguing over who was the more terrified.

"Nothing can be worse than your first picture," she'd insist. "You have absolutely nothing to fall back on—no previous experience—no other performances to your credit—just nothing!"

"But you're wrong," Lon would tell her. "Nothing could be worse than your *second* picture. You got by in your first one—everybody said nice things about you—predicted you'd be even better next time. If you flop now, you're letting them down. Your second picture is a responsibility!"

Nor will she ever forget the day she saw her first rushes, and ran from the screening room crying.

"I was just *horrified*. The way I used my hands—the way I walked—it was all so different than I'd imagined I'd been doing it all this time. I was broken-hearted—I thought I just couldn't go on!"

She still views herself on the screen with an un-chummy and critical eye. "I've found out it's not your first, nor your second, but every picture that's a responsibility. I'm still scared to death every time I test for a part. Luckily, once I've started working I get so interested in

what's happening to the person I'm playing, I forget what may be happening to *me*. But looking back, I guess your first picture is like your first date—I'll always be sentimental about 'Home In Indiana.'"

While she's talking, you think about all those romance rumors that inevitably must cluster around her warm-thatched head. For instance, the widely accepted supposition that she and clean-cut young McCallister are definitely "interested" in each other. Ask her about it and she answers the same way she does every other question—truthfully—only you'll have to figure out what that truth means, all by yourself.

"Oh, yes—we do think a lot of each other. He's such a fine person, in every way. We have so much fun together. . . ."

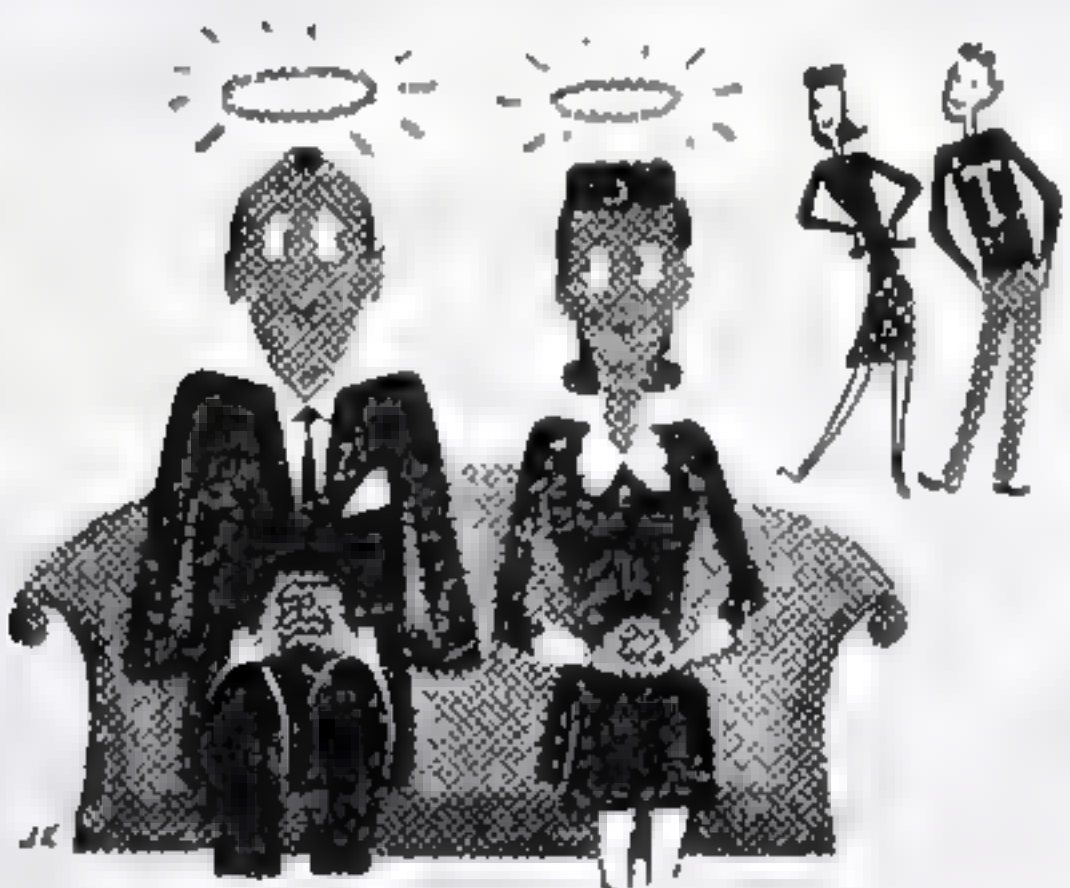
Fun is fun, but (all by yourself) you get the idea that the most of the Crain-McCallister attachment is the mutual intensity of two very young people who completely understand each other's big and little moments. Could be love, but it sounds more like that fine and tender "special feeling" which exists between two who've shared a fall in an elevator, or maybe a climb up a peak, together. At any rate, their "Diane" and "Chico" nicknames for each other are based on an ambition to do "Seventh Heaven" someday when Lon has shed his uniform.

And then, there's the conjecture currently aroused by the off-again, on-again two-ing of Jeanne and dashing Paul Brinkman who looks too exactly like Errol Flynn to go unnoticed, and when the girl he prefers on his arm happens to be as spectacularly lovely as Jeanne, it is something for the romance scouts to get excited about. She enjoys going places with him—she says

"How to handle parents"

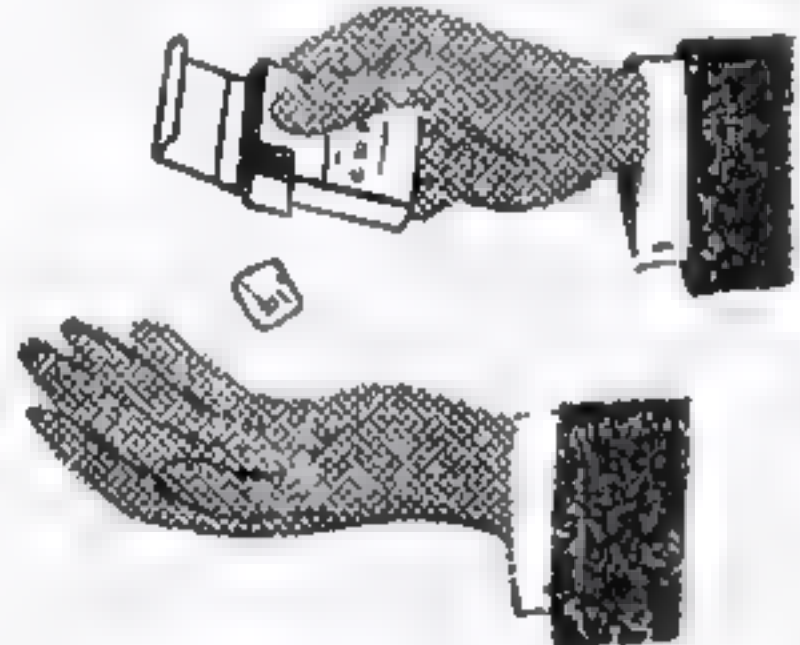
by BING CROSBY

starring in Paramount's new hit film, "ROAD TO UTOPIA"



"Parents are positively people. Remember, they have a lot of problems. When Dad hides your lipstick, or Mom insists you take sad sack Elsie to the Prom, don't pout . . . speak out. Give 'em the benefit of the doubt . . . they *want* to understand.

"Honest, you'd be surprised how parents respond to kind treatment. Just give 'em a little gush when they do something solid. (Crosby kids please note!)"

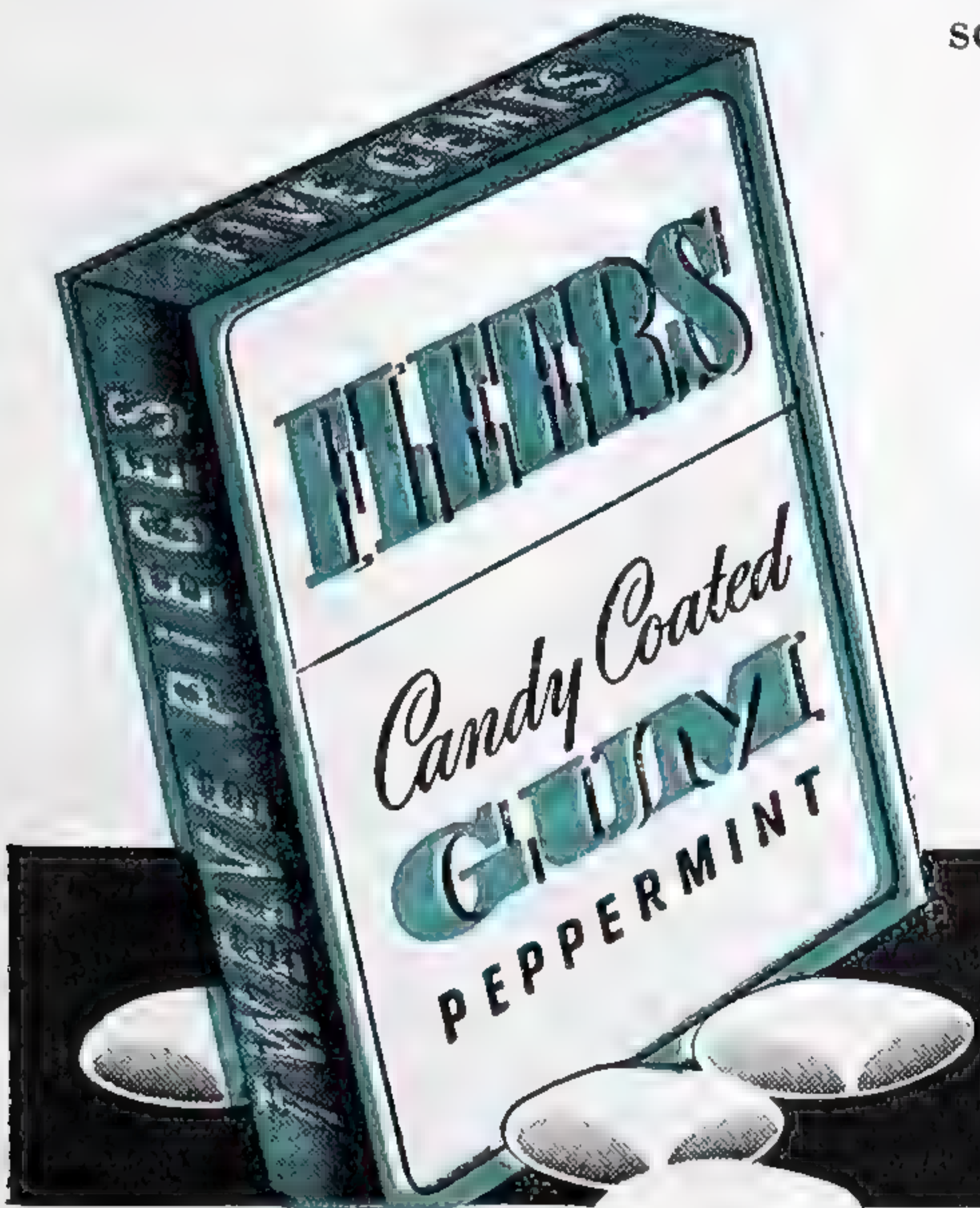


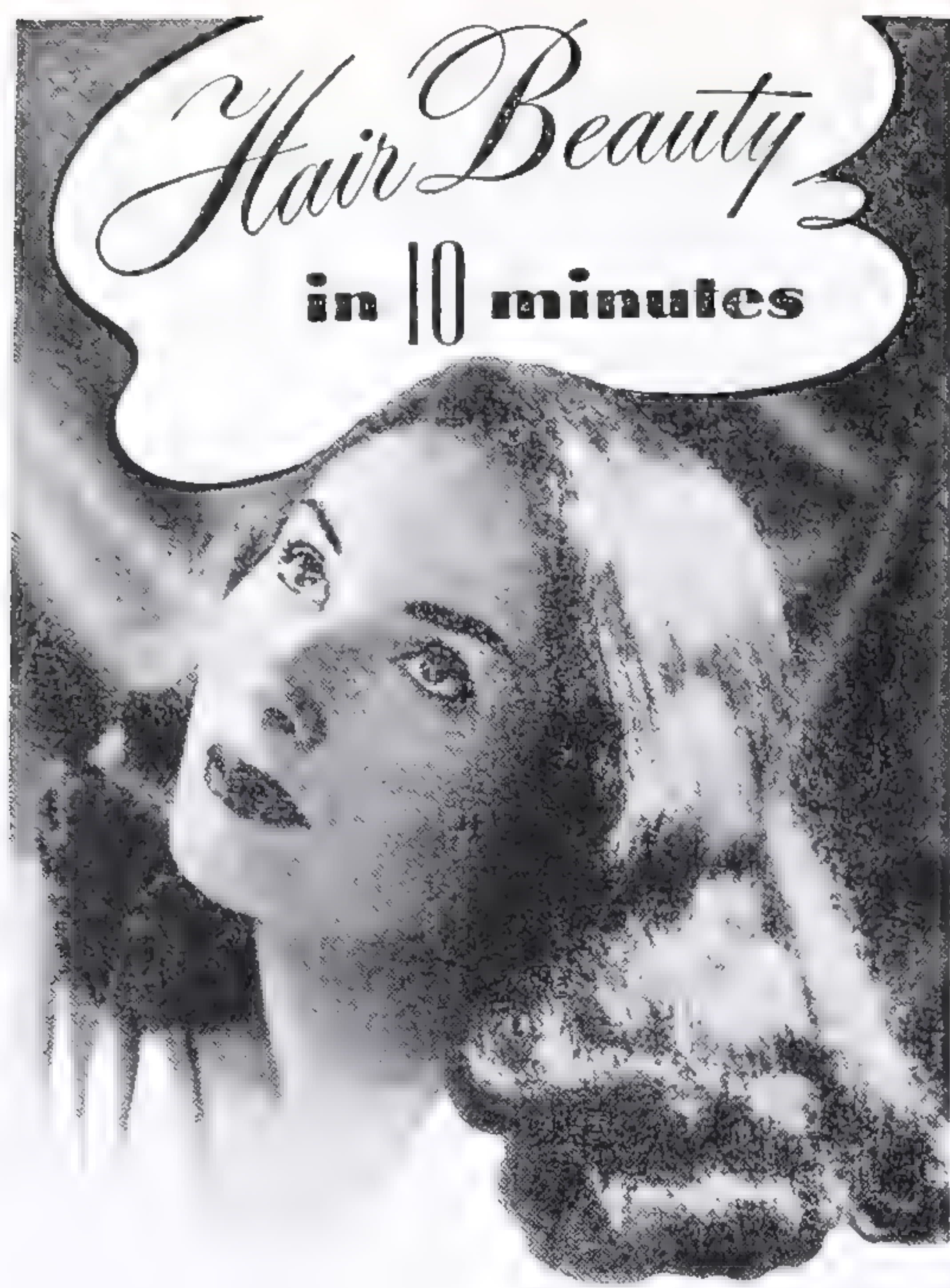
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so: "He is very interesting—with such perfect taste. You always know it's going to be a wonderfully planned, perfect evening. But no, I wouldn't like to have you call it 'serious.'"

Rumor says it is serious on the young man's part. And that the "now-you-see-'em, now-you-don't" status of things is because Jeanne's mother thinks nineteen is too soon for her daughter to make any permanent romantic commitments. You suspect that in this particular case, daughter thinks so, too.

Says a very close friend, "Jeanne is just young enough to be intrigued by a night club date now and then and Paul's handsomeness has a very high polish. On the other hand, a good time for good times' sake doesn't mean as much to her as it does to other kids. I can't imagine her being any more than temporarily interested in anyone who doesn't have an urge for accomplishment as strong as her own."

And then, just to make it harder, there's Lieutenant Henry King Jr., who recently showed up at the "Captain Eddie" premiere with a broad, white-flashing grin—and Jeannie. The son of Director Henry King, the Lieutenant is tall and dark-haired, and except for the fact that he hasn't been around Hollywood too much, people might have been expecting him to become the second "movie" member of the family. It's a little early to make any predictions about the team of Crain and King Jr., but it can be stated they've been getting in a lot of dancing and laughing together.

MEANTIME, on the subject of love in general, Jeannie's for it. She likes to disagree with theories. Example: That one about "actors shouldn't marry actors," because she thinks it depends on what kind of people are under the make-up. Mostly, however, she just likes to disagree with theories:

"I'm tired of all this scientific approach to love and friendships. I can't believe that emotions should be plotted and solved like a mathematical problem. My pet aversion is professionally down-to-earth people—especially the kind who want to cure youth of its foolish notions—

"Youth is always in search of an ideal—" explains the little lady who ought to know. "You need a little recklessness and a little bravado, to make you think you can find what you want. Of course, you're apt to make mistakes—even though you try not to—but even that's better than not trying anything at all."

So far, she's kept her own slate singularly free of those "mistakes." A rare combination of dreamer and do-er, she has picked her opportunities and gently, but firmly, made the most of each one.

The Crain's very first dramatic venture occurred, as already mentioned, at the early age of eight. She played the lead in a school play titled "Scarface," which had nothing to do with Chicago's tommy-gun set, but concerned a scar-faced Indian maid "who was beautiful inside." With her face dutifully puckered by collodion scars, she kept an audience of patient relatives from squirming in their seats, and after that she kept on getting leads. The audiences got bigger, and so did she, and pretty soon it was an established fact that someday she would be a professional actress.

It almost happened when, at the age of fifteen, she accompanied her class on a tour of the RKO Studios. Orson Welles, sitting at a nearby table, sent his secretary over to offer her a screen-test for "The Magnificent Ambersons." Facing a camera was different than facing relatives, and movie make-up made her feel like someone she'd never met before. She was petrified. The verdict on the test was that she "had something in person that

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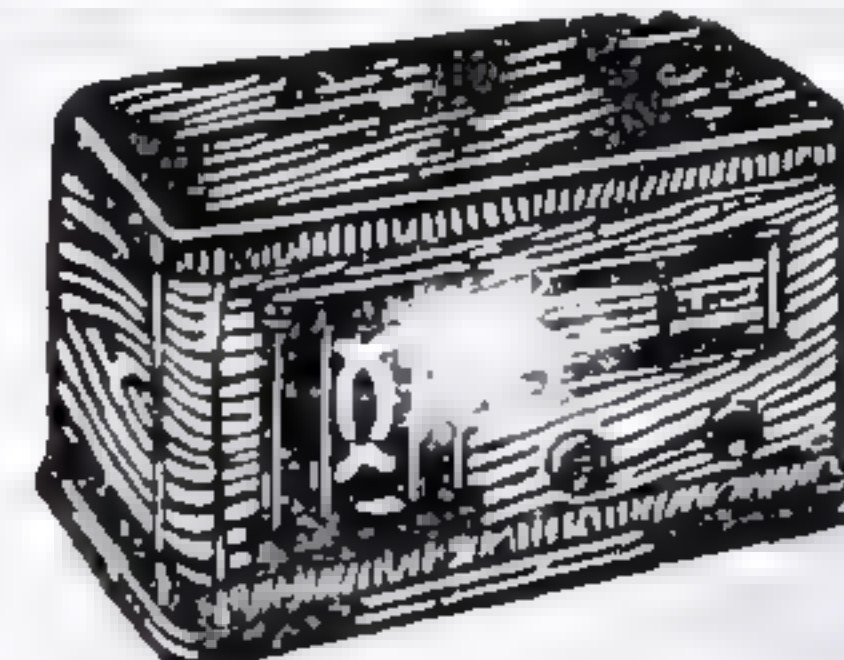
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didn't come through on the screen."

The time was not yet mellow—but she didn't give up. Just worked harder at her school theatricals, and in her spare time picked up a few spare titles. Grid Queen, and Miss Long Beach in the Miss America pageant, including a large silver cup for being second runner-up to Miss America, herself. Many a kid would have considered any one of these plenty good enough to tell her grandchildren about someday, but Jeanne also went after the dramatic title at an interscholastic Shakespearean contest, and won it.

The night she bowled over the three talent scouts at the Max Reinhardt Theater in Hollywood, she was actually intent on persuading Reinhardt to give her a tryout. It was a Saturday night and after the performance she went home blissfully unaware that anyone might be interested in her. Next day, being Sunday, she picked off the title of Camera Queen at a Long Beach bathing beauty contest. Her pictures appeared in Monday's Los Angeles papers and in addition to the three talent scouts, two agents called her home.

JEANNE, however, had left with the first phone call. It was from Ivan Kahn, talent scout for Twentieth Century-Fox and she never has checked on any of the others. Two years after her first screen test she was facing the cameras again—

"This time I had more poise—and what really helped was that I had a great deal more determination. But I still didn't feel like myself. I was all dressed up in a very tight black satin gown, with my hair in an elaborate up-do. Supposed to be a Zeigfeld Girl, but believe me, the sixteen-year-old school girl still showed through.

"They gave me a contract, and said they believed I might develop into a leading lady—after I grew up. Then not a single thing happened for five whole months!"

In her customary manner, she kept busy. Strictly on her own, she worked at lowering her voice, and trying to walk better. Then one day when she had just returned from the beach with sunburned nose and breeze-roughened hair, a call came from Darryl Zanuck. Mr. Z. took a look at her and decided her original test had been "too old."

"I want you to play a scene in a picture we're about to make," he told her. "The roles are already cast, so you won't need to feel any strain—it's merely a test."

There was another newcomer testing with her—a blonde youngster named June Haver—and they did a scene from "Home In Indiana." Next day the whole picture was re-cast—Mr. Zanuck had found two brand new stars.

The first thing she did when she had signed her contract was to go on a "book binge." She bought four or five volumes at a time and pretty soon her mother had to warn her that too many tomes would be like too much dessert, and there wouldn't be any thrill to it. Currently, she limits herself to buying one book a week and lingers delightedly over the choice.

Becoming a star has meant that she can glam but not glitter, because the fifteen per cent of her salary she actually receives amounts to just about what Sally Steno gets to hold in her little hot hand. As a minor, protected by California law, she has fifty per cent put away each week in a trust fund. Taxes get twenty-two and a half per cent, her agent ten per cent—divide the rest up between insurance, charities, et cetera, and you're lucky to squeeze out a new hat to match the dress you just bought. . . .

She still lives in the five-room bungalow apartment in Westwood she lived in when discovered and gets a ride in the family car each day to the studio. The family consists of mother, Loretta Carr Crain, some of whose ancestors were members

Glamorous Doreen Drexel

One of Philadelphia's most widely traveled and popular social leaders, Doreen Drexel has an excitingly fresh, fair-skinned beauty. She loves her quick complexion "pick-up" with Pond's 1-Minute Mask. "It makes my complexion look clearer . . . feel *much* softer!" she says.

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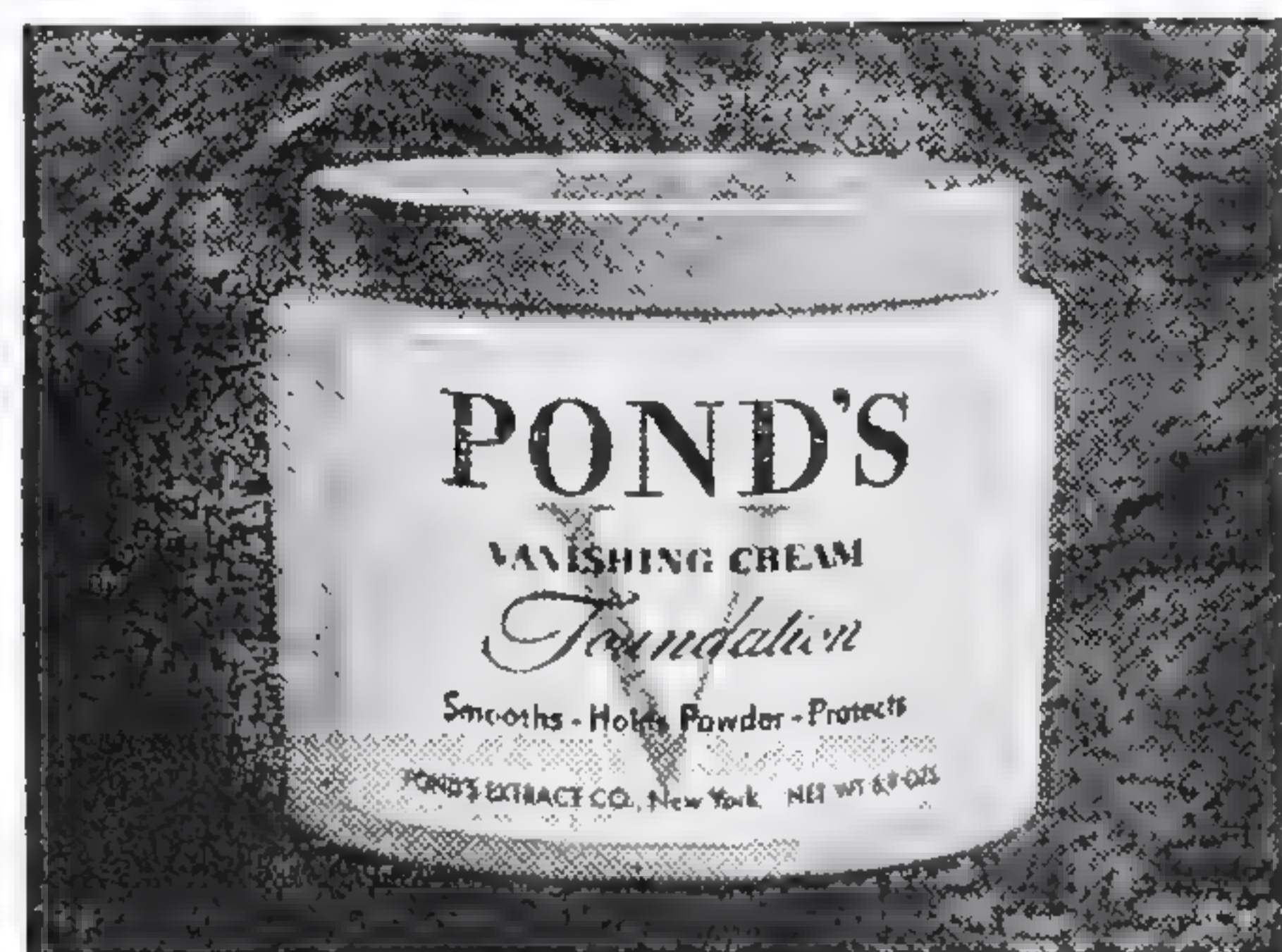
For a lovelier complexion *tonight*, slather a satiny, fragrant coat of Pond's Vanishing Cream over your entire face—all but eyes.

The Mask works by what skin specialists call "keratolytic" action. It loosens and *dissolves* tiny dry skin roughnesses and imbedded dirt particles! After one full minute, tissue off.

After the Mask your skin *looks* more radiant . . . finer-textured . . . smoother! You're ready for *easy* make-up—and a glamorous evening!

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Pond's Vanishing Cream is an ideal base for quick make-ups! Stroke on a light film of Cream and leave it on. Ungreasy . . . long-lasting!



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"Yes, this happened to me!"

Mrs. Laurene Donaldson loses 57 pounds, becomes a slender beauty

"I can hardly believe it myself," says Laurene Donaldson of Connersville, Ind., when she looks at these pictures. "It's like being a new person, living in a new world."

"For several years, I had been getting heavier. Finally I faced the situation. I weighed 186 and had to wear a size 40 dress—at the ripe old age of 26, mind you! Almost in desperation, I enrolled for the DuBarry Success Course. The first week I began to look and feel better. I went through the Course again and again and in seven months lost 57 pounds. Now I wear size 14, find more styles to choose from, and for less money. My skin and hair show great improvement. I feel so buoyant I want to sing again—and I do, all day long."

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of the old Irish nobility, and dad, George A. Crain, who is head of the English and Language Department at Inglewood High School. Sister Rita, blonde and slender, goes to U. C. L. A.—and has none of that reticence in bragging about Jeanne that Jeanne has herself. Too, she is wonderfully cheerful about sitting for hours with strange drapes on her head for her sister's sketching.

Art still holds a cherished place in those dreams of Jeanne's. Someday she hopes to go to Italy to study, and to France. From her dad, she has learned to speak French so fluently, she is widely supposed to be half-French. "They'd know I wasn't if they ever saw me try to cook—" she says. "I'm just not handy around the house. Once, someone wrote a story about how domestic I was and the family laughed loud and long, for a whole week—"

Off-screen she wears peasant blouses and skirts as often as she can and looks like something picked off a peach tree. Blue is her favorite color but she usually buys something green, and in "Leave Her To Heaven" she wears a watermelon pink affair that does amazing things to her hair.

The "Heaven" role is one of the most important she has had so far—also one of the most disconcerting. Her first day's shooting consisted of takes and re-takes of a fervent love scene with Cornel Wilde and it wasn't until along about evening that someone remembered she'd never met the gentleman in real life, and introduced them! But introduction or not she's giving it all she has. It's all tied up with being a great actress.

"When I was a little girl, my mother started telling me, 'If you know you can do a thing and you want to do it desperately enough, you'll do it—'" she says earnestly. "And it works out, too."

Eager—like a brand new day, with a lot of things to do, is Jeannie. And confident—like that morning sun, before it's been up long enough to get blase or brassy. There isn't anyone exactly like her in all of Hollywood.

THE END

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Badger Boy

(Continued from page 36) Jack says.

He's a champion athlete, is crazy about tennis, swimming, hunting and fishing, and can swing a mighty wicked baseball bat. So much so that he works out with the Chicago White Sox whenever they're training on the West Coast.

One of the biggest thrills of his life was attending his first World's Series in Chicago this past year. For ten years he and his dad, Frank Morner, had been planning to go, but it had never worked out. When they finally made it, Dennis took along his old friend Scully Gustafson, owner of the sporting goods store in Park Falls, who'd never seen one either. Dennis knew several of the players, had played ball with them when they were first breaking in on the Coast, and they were invited to sit on the bench with the Cubs. He says his dad is prouder of that than he's ever been of his being a movie star. "He thought I was really in, knowing the ball players," he says. "Dad was really impressed." Adding with a grin, "And so was I."

Though Dennis is actually a mixture of Swedish, Scotch and Dutch, he is constantly being mistaken for Irish by good Irishmen who get very sentimental whenever they see him, thinking they have a kindred son of Erin in their midst.

One evening he was having dinner with Jack Carson in the Brown Derby when a well-dressed woman approached their booth with the familiar fellow-Irish look in her eyes. "Shure and it's Dennis Morgan!" she said in a thick Irish brogue. "I know a good Irishman when I see him."

Carson laughed. "He's the world's biggest Swede, lady," he said. "His blarney is strictly a la carte."

Upon which Dennis thanked her in a perfect Irish dialect and she went away still misty-eyed. She knew when Irish eyes were smiling. Couldn't fool her!

WITH the exception of Carson, whom he's known since Milwaukee days, Dennis has very little to do with the movie great. To learn about the real Morgan, you'd have to go to folks like Don Philips, American Airlines pilot and an old college classmate; Dave Willock, radio actor, who worked on the Milwaukee station with him; Bill Milich, Nevada rancher; Oscar Kittredge, cattle rancher; Matt Finnigan and Nick Long, hunting cronies in Klamath Falls; Charles Hirt, choir director of the Hollywood First Presbyterian Church; and his Swedish pal, Scully, at the fishing emporium back home.

His singing teacher, Mario Silva, says that Dennis makes a swell Boy Scout when he goes along with him on fishing trips. That he does all the dirty work, gets up early, makes the fires, "and you've never eaten such fish as he can cook!"

The last time he went back to Park Falls with him, they were having a big war stamp drive and Dennis readily volunteered to help them raise money by singing on a program at the Rex Theater, where he used to watch Westerns as a boy. They got back from fishing so late that night that there wasn't time to go to camp and change clothes, so they hurried on down to the show. It was inevitable, with Dennis unshaven and dirty, wearing his old fishing clothes, heavy boots, lumber jacket and the like, that some lady would request something like "The Flower Song." He always thinks of that rendition whenever he sings it now.

Jack Carson was selling insurance when he first met Dennis in a little eatery near the radio station. They used to meet and toast their futures with mugs of root beer and vie at shooting the pin ball machines. Carson is an ex-football tackle on the

BARBARA HALE

starring in
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Schratz
SINCE 1888
DETROIT

Carleton, Wisconsin, team while Dennis was on the Carroll College team, and today the two ex-gridders still kid each other about the terrific tackles they made. Jack calls Dennis "The Carroll Comet" and he comes back at him with "The Carleton Flash." When Jack introduces Morgan on the many Army camp shows they do together, he usually introduces him as "The Grand Old Man of the Screen." Adding, "He's a very conceited guy. Always singing about himself—'One Alone.'"

The paths of Dennis, Jack and Dave Willock all led eventually to Hollywood. They got together when Willock was making a hamburger at a drugstore on Wilshire one day and Dennis came in. "Why didn't you get in touch with me?"

This was also his greeting to the pilot, his old Carroll College glee club pal from Waukesha, Wisconsin, when they met in a Burbank cafe, after Don Philips was transferred out here by American Airlines. It seldom dawns on Dennis just how famous he is.

When Dennis was soloist with the college glee club, his friend Don always accompanied him at the piano whenever the glee club entertained. Dennis loves to get the husky big pilot in front of a crowd of people now and tell about the time he was singing "The Garden Of Tomorrow" for the Rotary Club in Baraboo, Wisconsin, and Don got stage fright and stopped playing right in the middle of the piece, leaving him to finish it alone. "Stan didn't even look at me," he says now. "Just went right on singing without any accompaniment. Then we did 'The Sweetheart of Sigma Chi' for an encore." Dennis introduces him now as "Here's the guy who forgot the music, and then we did an encore!"

DENNIS just naturally loves to sing, whether it's around a campfire, in the church choir, for the Rotarians, or a command performance for his mother, singing her favorite, "Just For Today."

Recently he recorded for Columbia Records two beautiful arrangements of "The Battle Hymn" and "The Lost Chord," with the Cathedral Choir of the First Presbyterian Church in Hollywood, under Charles Hirt's direction. Dennis is one of the most faithful members of the church, whose congregation never think of him as a motion-picture star, but simply as an extra-good Presbyterian. He's very active in all church affairs, sings solos whenever they're requested, and is an active member of the music committee. When he heard recently that they needed \$3,000 for a grand piano for the church, Dennis offered to sing with the choir in concerts in many cities to raise the money.

The Morgan home, high up in the hills near Pasadena, is as near as you can get to Wisconsin in Hollywood. Going up there, you wind around on a road lined with heavy Deodar pine trees, until you reach the magnificent manor that faces fire-pathed mountains and is surrounded by four acres of cypress and pine.

It's a fabulous estate, with a castle-like house, a lodge house, two guest houses, a barbecue house, stables, formal rose gardens, assorted fish ponds with arched bridges over them, and a seventy-five foot swimming pool. The house is a beige Mediterranean-style stucco, with red tile roof, high ceilings, sweeping stairways that go with the sound of flashing blades and plumed gentlemen dueling down, and a living room so large that it's still unfurnished—because they can't find a big grand piano or furniture that will fit in.

Dennis bought the estate, formerly valued at \$300,000, mostly for the altitude and the pine trees, not for a castle. As he says, he just wanted a place "big enough for the kids to get (Continued on page 114)

catch him
if you can!



Oh, most gracious Valentine's Day . . .
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(Continued from page 112) out and play." But make no mistake—Dad likes the space of the place as well as the kids.

One afternoon Mrs. Morgan came home from shopping to find Dennis, in an old sweater and jeans, in the top of a tree in the back yard, sawing away like mad and yelling down "Timber!" at her. He was getting rid of a bough on the tree that was knocking some sunshine off the back porch. He spent another day cleaning pipes and drains on top of the house and, he says, "Fixing the leak in the study roof."

"There wasn't any leak in the study then," laughs his wife, "but when he got through walking around, there was."

The next time it rained, out came the kitchen utensils to catch the new leak. "I knew there was one up there somewhere," said Dennis triumphantly.

The Dennis Morgans, like the Don Ameches, have some sort of marriage record for Hollywood. They were childhood sweethearts, starred opposite each other in college plays and went together all in all six years before they were married. As motion-picture star and wife, they work together now with the same cooperation they gave each other on their physics lessons at Marshfield High. Dennis will tell you, "Lillian is a very fine companion," which is the highest praise he has for one of the opposite sex. She can swing a mean fishing reel and she frequently accompanies him on hunting trips, wears red flannels, woolen shirts and waterproof pants and sweats it out beside him in the pouring rain in the duck blinds.

THE charming Mrs. Morgan with her calm manner and genial good nature is a perfect complement for the restless, energetic Dennis. Neither imposes his or her will on the other. Neither is sensitive. Neither is good at remembering anniversaries. They both forgot the last one and the aftermath of the whole thing is the magnificent hand-carved dining room suite they now have. It was built by the Italian Government for their display at the Chicago World's Fair and Lillian had been crazy for it since she saw one piece of it in a Pasadena warehouse. When Dennis remembered that he'd forgotten their anniversary, he remembered the suite.

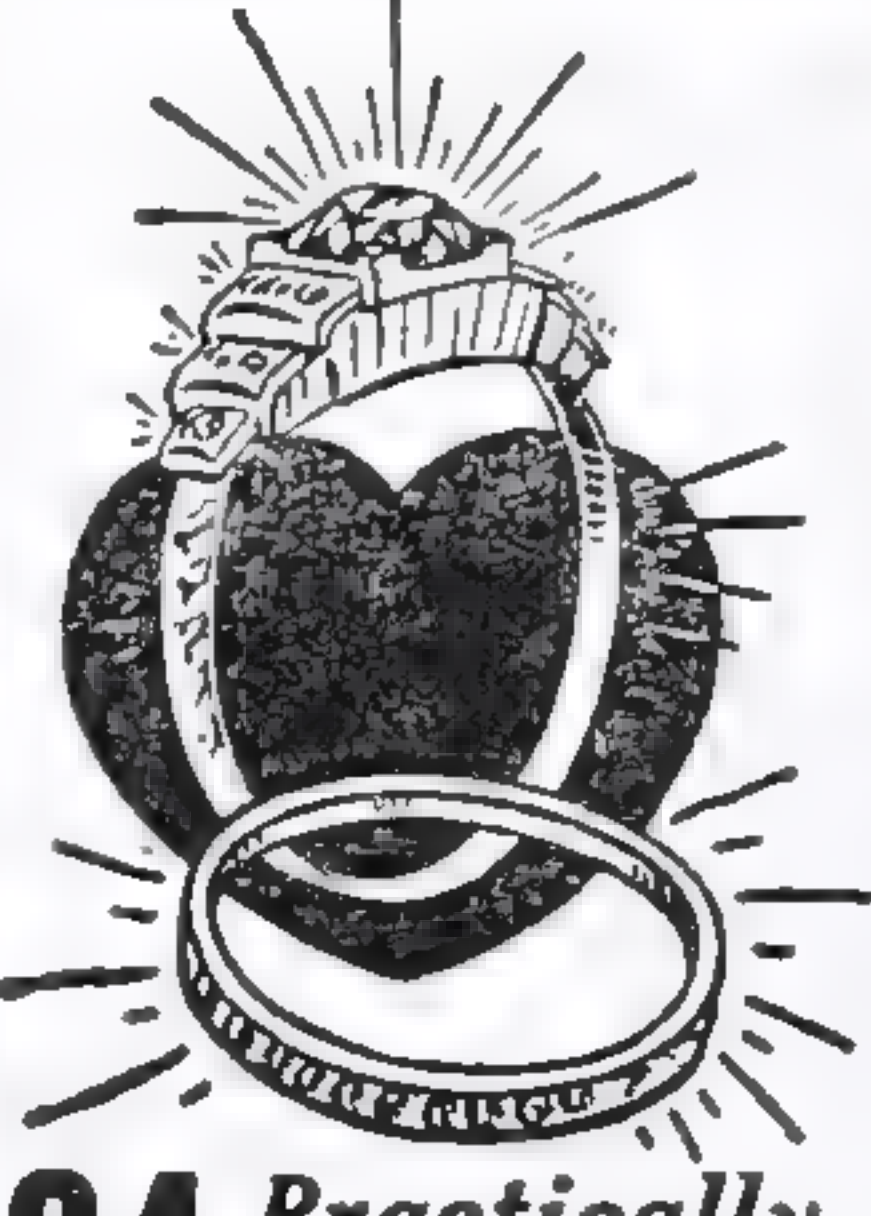
A homebody at heart, Morgan is a wonderful father to their three children, Stanley Jr., eleven, Kristin, eight, and three-year-old Jimmy, who is the image of Dennis, has his personality and the old familiar one-sided grin. When he's home, Dennis is usually out in his "woods" with the children, riding horseback with Kris, booting a football with Stanley or teaching him to shoot a rifle and aim a bow and arrow at a bull's-eye on a tree.

Big Stan and Little Stan are great pals. The boy is quite an accomplished little pianist and can accompany Dennis on songs like "Oh, What A Beautiful Morning" or "The Desert Song." He plays for him frequently when they have company, sitting very erect at the piano, saying importantly, "What key do you want it in, Daddy?" Very much the little man.

Anxious that they shall grow up normally, without being in any celebrity-conscious atmosphere, Dennis sends them to the public school at La Canada, about a mile from the house. He's most active in school affairs, and always on hand cheering from the bleachers, at any school function in which they appear. He's making plans now for them to attend a small college like his own old alma mater, where everybody knows everybody, and where they keep the friendly small-town neighborly feeling Dennis values so much.

His friends will tell you that he really follows the Good Book page by page on this one. No (Continued on page 116)

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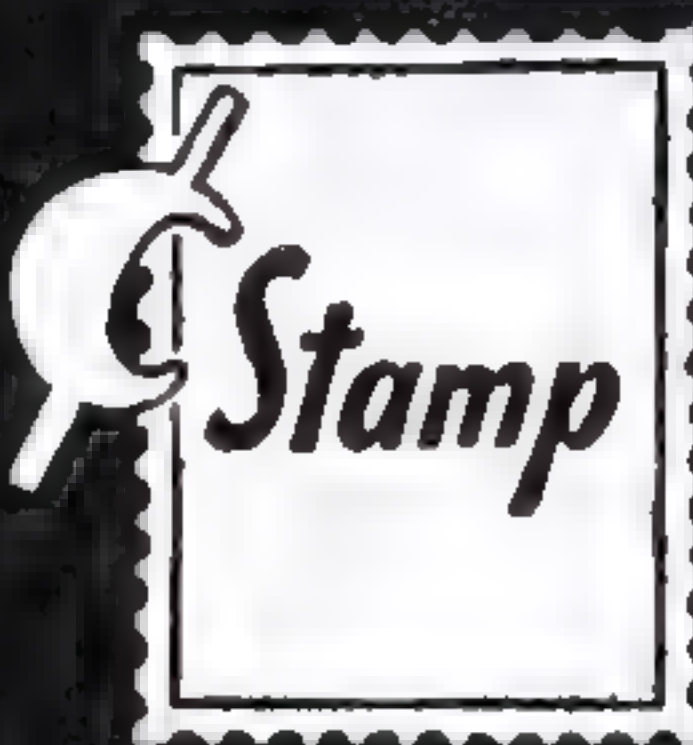
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QUEST

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(Continued from page 114) one who goes to the Morgan home ever leaves empty-handed. It just can't be done. Their friends always find themselves leaving with maybe a dozen eggs, a chicken, some bubble stuff for the kids or a fifteen pound Cheddar cheese the folks sent from back home.

Dennis can spend hours thumbing through mail order catalogues, studying the garden equipment, tools or hunting stuff. While the sight of the handsome star wandering around the various departments is a familiar one to the clerks of the Glendale Sears and Roebuck store. He usually goes over there in a big hurry, just to be gone a minute, then stays for two hours. One time he went for a hunting cap, and came out with two fire extinguishers, a floor mat, bubble stuff for the kids, and a DDT spray gun.

He loves to give informal parties, spur-of-the-moment stuff. On his way home from the studio he'll gather up a group of friends and bring them in for dinner. An unsurprised Lillian, who's well used to her husband's impromptu social schedule, just tells the maid to add eight or ten extra plates. If a friend protests that it's an imposition, Dennis just brushes it off, "Nonsense. There's plenty of everything."

DENNIS is a confirmed deadline-beater, always waiting until the last minute to do things, then running like mad. But he always manages to get under the wire. He rarely gets excited about anything, just goes along taking things in stride.

The nearest his family ever saw him get to being excited, was when he was singing on the Milwaukee station. He was eating dinner with them one night when a special radio broadcast came on that he'd forgotten he was to be on. "I'm supposed to be singing on that tonight!" he said. Then jumped up from the table, sprinted off, and a few minutes later the others heard his clear, calm tones in "The Desert Song." They relaxed. Stan had cleared the wire again.

His easy-going manner sometimes give people the mistaken idea that he is a very stoical Swede. Those folks should see him after he gets back from a hospital tour, when it takes weeks for him to get over the memory of the way the boys could grin up at him from hospital beds and sing harmony with him.

They should listen when he tells about the Bond tour he made through Wisconsin, and about how Mike Zoler, a little old Greek who ran the candy shop in Waukesha where Dennis used to wash dishes after school, had scraped together \$25 and waited for Dennis to come to town to buy a War Bond from him. He hits bottom whenever he thinks about how proud Mike looked to be buying it from him.

Or . . . they should just be around when he's talking about the blue lakes, pine trees and the muskellunge that are ever beckoning to this Badger Boy.

THE END

The Beautiful Facts

about a beautiful girl,

Yvonne De Carlo—

with lovely pictures in color in March Photoplay.

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Galahad in Gloves

(Continued from page 41) cause in which he believes. In matters of personal concern, he is inclined to take it easy.

When he first came to Hollywood, he worked initially for director Lloyd Bacon, conceded by all to be a gifted operator and a fine person. Dane isn't content to let it go at that; he will sing Mr. Bacon's praises to the skies.

However, those first days were rugged. Dane didn't know that Lloyd Bacon is a director who loves his little joke. During a good many of the scenes, Dane was hanging to the side of the boat, clinging precariously with all available muscles, while he was doing what he thought was a whale of an acting job.

Mr. Bogart, watching from a tilted canvas chair, was wont, upon the completion of each scene, to observe laconically to Mr. Bacon, "Lord! Where are they getting actors nowadays? From the Department of Sanitation?"

Mr. Bacon would shake his head lugubriously. "Let us," he would plead in a patient voice, "try that last take just once more. Don't be nervous. We don't expect too much."

Finally, after a particularly trying day's shooting, during which Mr. Bogart was more caustic than usual, and Mr. Bacon more resigned, Dane simply walked off the set. He didn't pop anybody, he didn't even have the angry, driving urge that would have made direct action possible. He was as sunk as the Maine.

Stopping in at a little restaurant frequented by picture people, he met a friend from New York days. The friend clapped Dane on the back. "So you're the most promising actor to come out of New York in five years!" jubilated the friend. "So you are stealing Bogart's picture! So

you can do more with an eyebrow than most actors can do with jeweled juggling clubs! Boy, are you terrific!"

Dane sat down. "Are you ribbing me?" he demanded heavily.

"I'll say I'm not. Bogart and Bacon were in here last night and I've never heard such praise in my life."

With difficulty, Dane controlled his impulse to go around kissing tables, chairs and utter strangers in a small restaurant.

And he had a moment of quiet thankfulness, too. "Gosh, just think how I'd feel now if I'd gotten so mad I had popped one of those guys," he breathed.

THERE is still another side to Dane—a great tenderness. Recipient of this side is, of course, his auburn-haired, blue-eyed wife, Margo, whom he usually calls "Red." He met her when both were working in New York. Their life together consists of a series of Mr. and Mrs. *Thin Man* episodes, without the oofully, oofully fey quality. Dane and Margo are always sensible in a mad sort of way.

They have had, for instance, a perennial gin rummy tournament in progress since their marriage. Every time Margo picks up a deck of cards she says with decision, "This time I'm going to town. I'm going to trim you down to the seams of your pockets, then I'm going to clip the seams."

She never does. She hasn't won more than a dozen gin rummy seances since the cellophane was torn from their first set of spotted cardboards. Dane keeps track of his winnings, in a desultory sort of way; he figures that he now has amassed enough to buy every recording ever waxed by Dorsey, Goodman, Teagarden and Art Tatum.

The four are Dane's idea of solid jazz and swing. Margo, who is a concert pianist with degrees from the Sorbonne and several continental music schools, is a classicist. When she married Dane, her musical taste was strictly long-hair, division of Liszt, Chopin, and Bach. "I don't see what it is that you admire so lavishly about modern music," she said to Dane, evincing both astonishment and a willingness to be converted.

Dane has been occupied with the convincing ever since. He can talk jive with Beale Street accuracy; he knows his Dixie-land.

Another talent of Margo's is a considerable ability as a designer. She makes all her own clothes. The first gift Dane bought her, after they were married, was a delft blue corduroy loafer jacket.

To prove that Mr. Clark is a diplomat of stature, consider his reasons for selecting this particular gift: First of all he liked the color and he knew that it would be lovely for Margo; also he wanted to introduce her to the calm, unbusy aspect of a solid color for the reason that Margo was, at the time, going through her plaid-print-checked era; finally, Dane admires straight, clean line in the cut of feminine clothing. He wanted Margo to experiment with the California, in exchange for the Manhattan, approach to clothing.

He didn't imagine at the time how successful he would be in converting his wife. Nor how deeply he was going to get involved. Not long ago Margo was working on a new frock which had intricate, but very suave lines. After she had accomplished the basic design she said to Dane, "It isn't quite right. It needs something . . . Hmmm. I know. Remember that dress Janis Paige was wearing on

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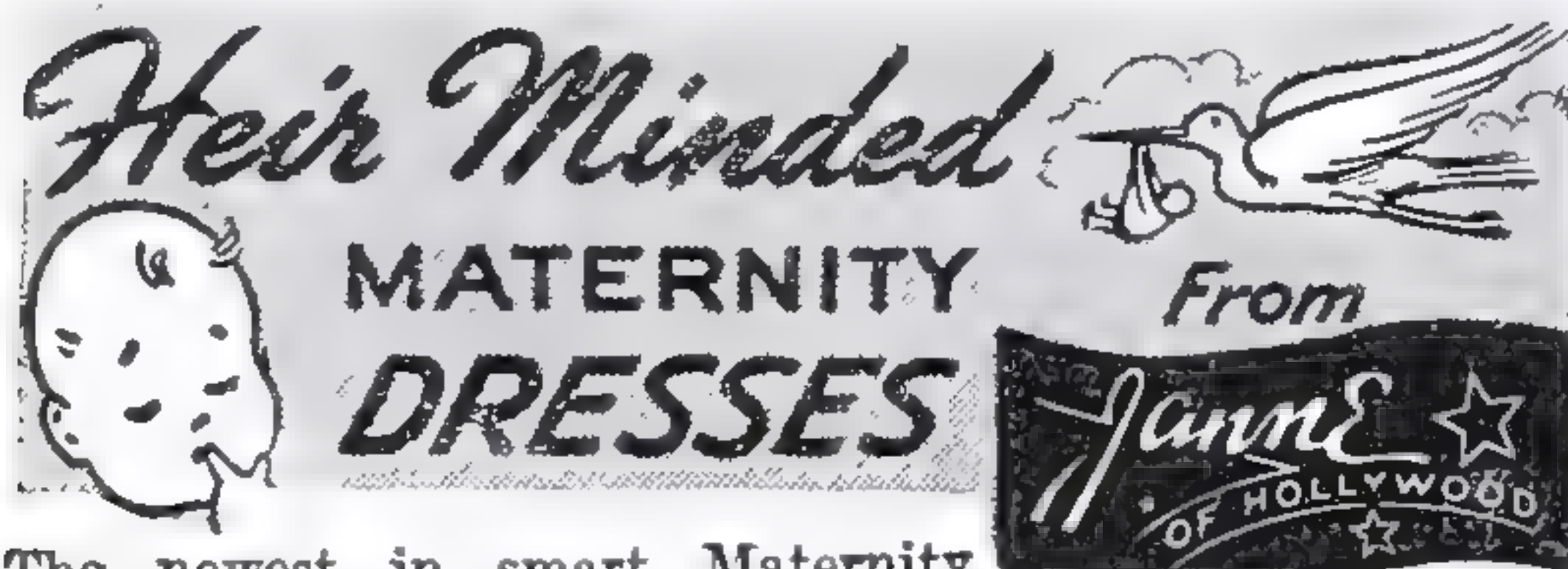
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the set while you were making 'Her Kind Of Man'? Well, do you remember how that yoke was set? And how those rows of buttons were arranged?"

Dane's memory can't be described as photographic, but it is a remarkably exact facility. "Sure. It's like this," he answered, and tried to describe the frock.

"I'm not getting it," complained his wife. "It's too difficult to explain verbally. I wish you'd sketch it for me."

Whereupon, Mr. Patent Leather Kid Clark sat down and did so. It was not, naturally, strictly from Adrian, but it was good enough for Margo to copy with results that Dane describes as super.

The Clarks are avid and discriminating readers, who enjoy long discussions of the books they have finished. Being read at present is "Brook Willow" by Nelia Gardner White, which Dane considers a great book. Currently under hot discussion is Philip Wylie's controversial book, "Night Unto Night." Margo considers this a comprehensive work, penetrating and vital. Dane thinks that Mr. Wylie writes a book in much the manner of a hymn writer turning out a hymn, or a small boy giving excuses for not practicing his piano lessons: Too many repetitions, and too roundabout a method of getting to the point.

Having finished a book, or having listened to a symphonic radio program, Dane and Margo like to drive to the beach and hike for hours along the shore. During these strolls they seldom talk much; walking hand in hand, they sense the night, the delicate, sandy spume thickening the sea-side air, the furling of the ocean's wanton petticoats.

Dane and Margo have never been night club habitués. When they first came west, they couldn't stand the financial traffic of gay night-living, and when things became plushier for them, they weren't interested. They subscribe to the theory that once you've seen one night club, you've seen them all.

MOREOVER, they had a dream. They wanted to build a house. Sunday after Sunday they drove around Southern California, studying sites. This district they found too hot; that too windy; another presented too great a fire hazard, and a fourth was too far from the studio. But, at length, they found exactly what they wanted: A knoll, mainly flat, consisting of three acres overlooking the Riviera polo field. After a conference so brief that it amounted to Dane and Margo looking into one another's eyes and smiling, they made a deal with the real estate agent, and bought the property.

"It will be years before we can build," Dane said. "But now we've really got something to work for." On Sundays, after that, they packed picnic lunches and drove out to spread a blanket on their plot of ground. There they devoured cold chicken, potato salad, and a thermos of coffee; then they stepped off rooms, talked about the advantages of stucco over fieldstone walls—on and on.

Then came the great day when an architect was employed. Margo said laughingly, "In order to cart to the architect all the data we've amassed, we'll have to rent a trailer."

At present, the Clarks plan to build their house late in 1946. In 1947, they will install a swimming pool. In 1948, they would like to build stables and buy horses to live in same.

When Dane was describing his dream house to Humphrey Bogart, Bogie shook his saturnine head. "What's the idea of sinking so much in a house? You'll just get it built, then you'll find another spot you like better. I sure can't see the extravagance of spending so much cash on the place you live in."

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Dane grinned. "I guess we're all extravagant about something. Me, I don't spend a penny on boats nor yacht fees, so I figure that I'm entitled to the recreation of building a home."

Bogart grinned back. "I see what you mean," he said.

ONE of the pieces of equipment planned for the Clark garden is likely to be widely copied. It's an antique item with a fascinating history.

When Dane first was signed by Warners, he was short of funds. But he had to have transportation to the studio, so he invested in a Model T. Price: \$85.00.

It was a fugitive from a high-school rally, happy cracks were painted all over the body, the horn was zoot, and the fenders were retractable. But it got Dane to the studio with the regularity of payroll deductions. All four tires had to be recapped, and occasionally Dane purchased a forty-five-cent condenser, but aside from those minor repairs, upkeep was nil.

To do justice to their new house, Dane and Margo will have to purchase a new car (Margo drives a less spectacular sedan), and the flivver will be put out to pasture.

It is to be painted white; the running boards and seats are to be fitted with boxes, then the whole thing is to be planted—a method of bringing the countryside to the car after many years of vice versa.

And there in the patio, surrounded by his house and his swimming pool and his paddock, it is possible that Dane will use his spare hours between pictures to continue his writing. Unknown to most fans is the fact that Dane has sold around thirty radio plays, which have been produced on the East Coast and in Hollywood.

From this auspicious beginning, Dane would like to extend himself to serious fiction.

Anyone who knows Dane Clark, and who understands his intensity, his conviction, his powers of concentration, and his idealism, is willing to predict great literary as well as great dramatic horizons for the vital guy whom his friends call "Bernie"—Dane Clark.

THE END

Heart of a Yankee

(Continued from page 31) lucky enough to go were coming back from the battlefields of the world. The Gables, the Ty Powers, the Montgomerys and Taylors and Heflins and Stewarts. Competition was going to get very, very tough.

He had had things pretty easy up to now.

But Van Johnson knew better than that. He knew it hadn't been easy, though sometimes when he thought back he didn't quite know how it had all happened.

He was born, the boy who was to become the great idol of the United States during the war years, in Newport, Rhode Island.

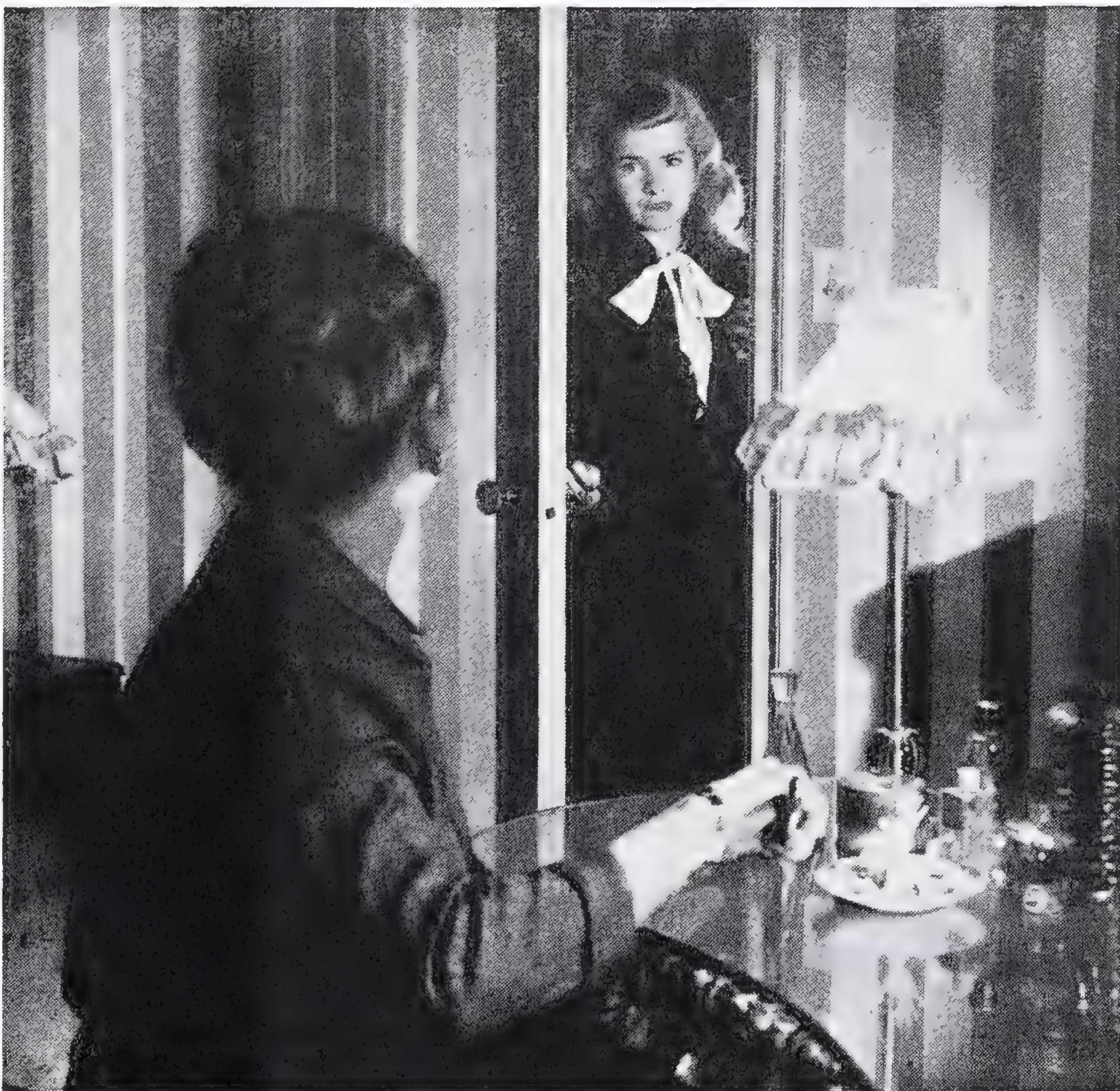
Across the tracks, as the phrase goes, lay the great, fantastic houses of Newport society leaders who came to spend the summer. Brilliant balls and fabled dinners, exclusive debuts and social weddings were held there and Bailey's Beach was the most exclusive strip of sand in America.

None of the much-discussed "400" were aware of the birth of a baby boy to a family named Johnson in Newport.

The baby boy was going to change all that. By 1945, Newport would be more famous as his birthplace than it had ever been as the center of social activities.

The Johnson home was back from the beach, though the ceaseless sound of the breakers reached it and the little boy, as he grew up, was always conscious of them.

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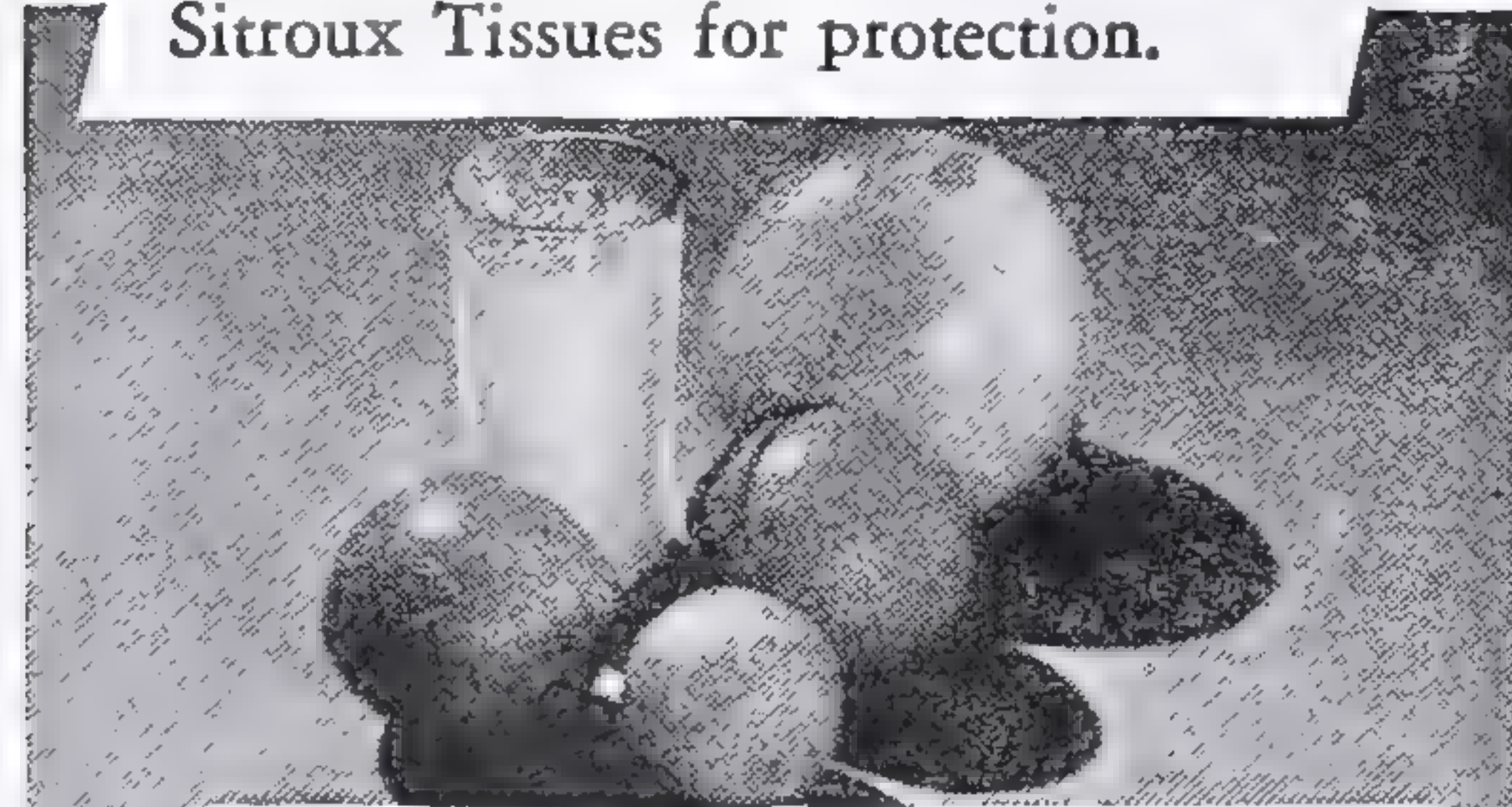
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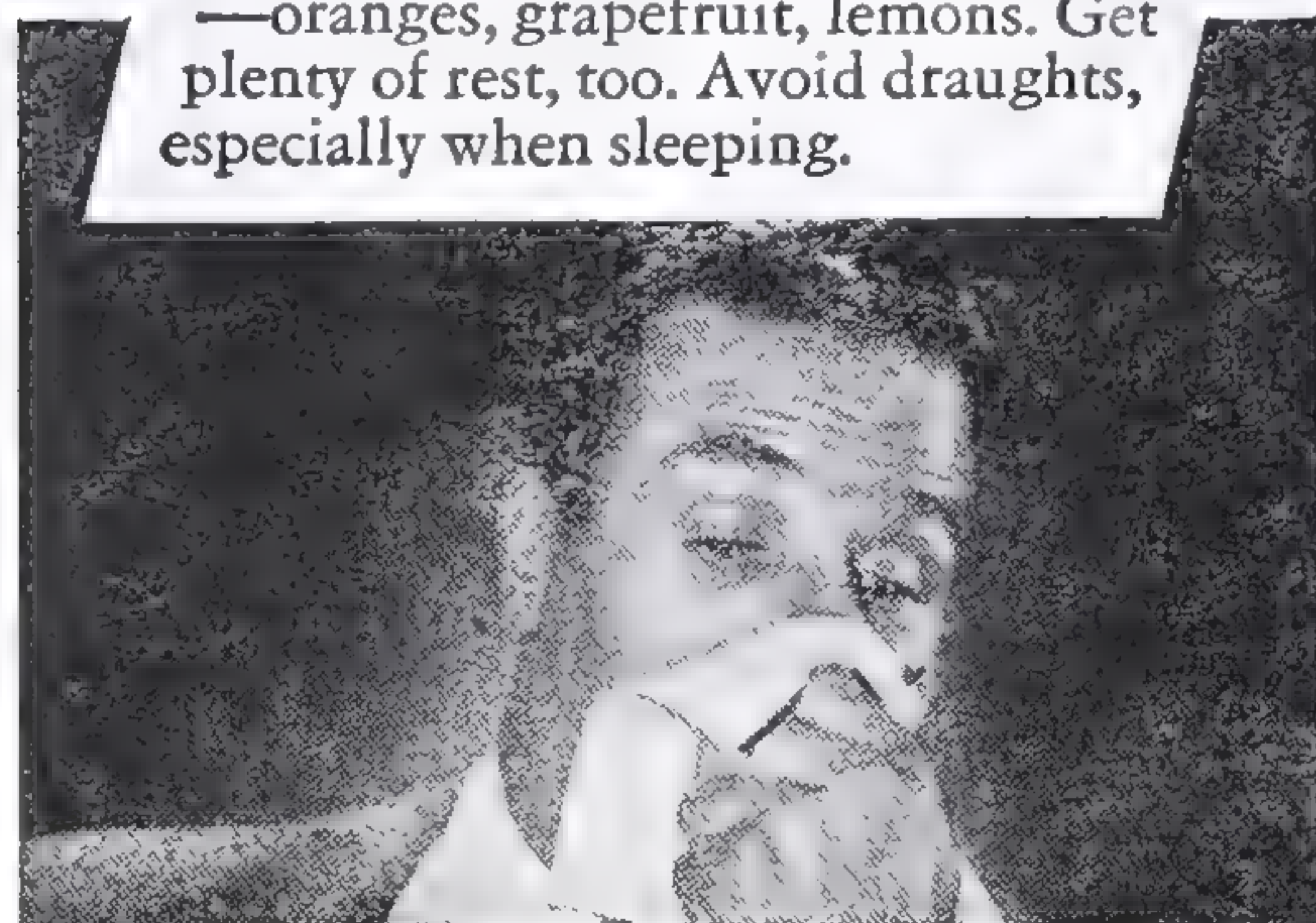
TIPS FOR FIGHTING COLDS



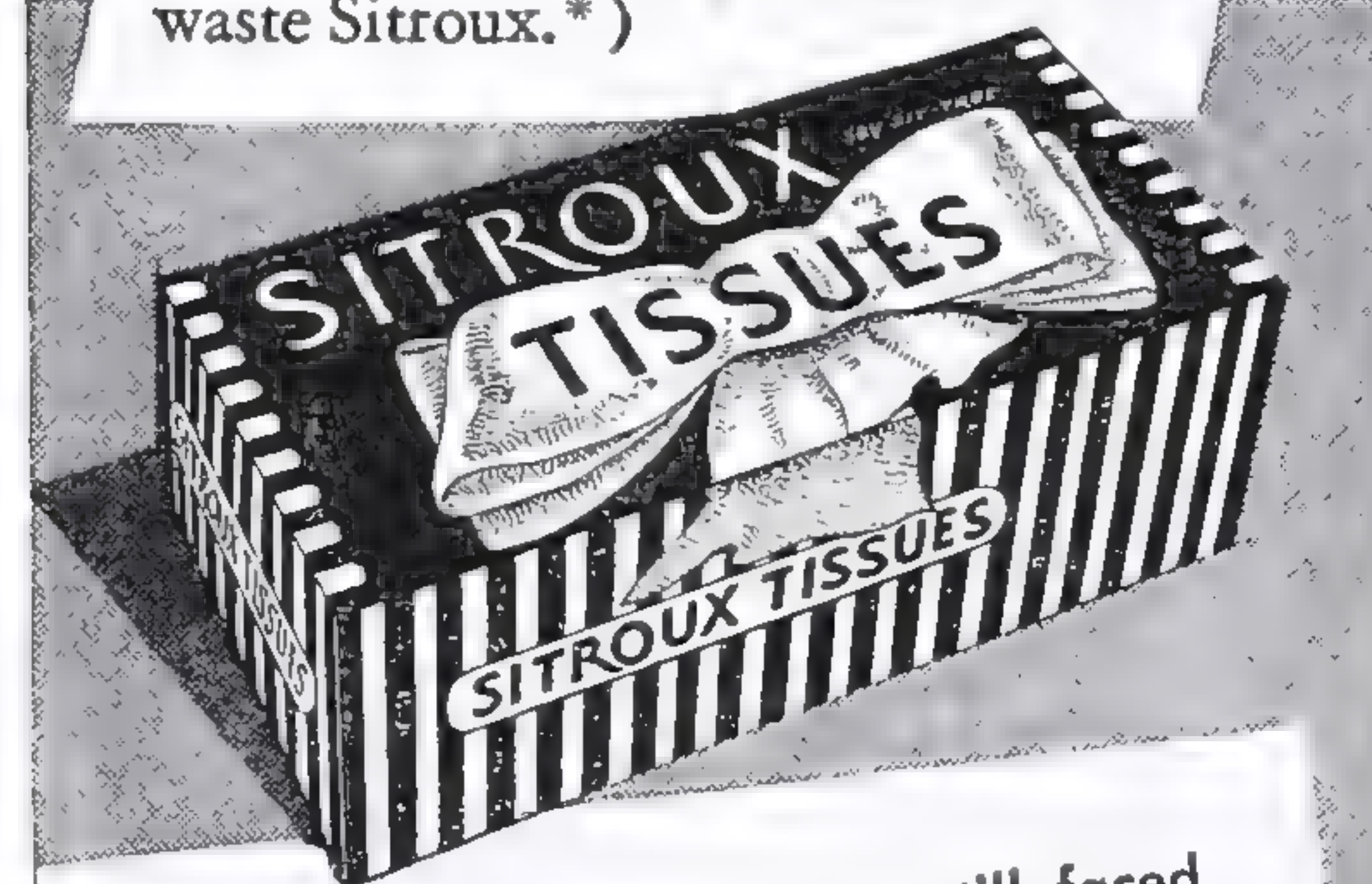
... avoid crowds when you have a cold. Not only do you expose yourself to other germs, you expose other people to yours! If you must be near others, use absorbent Sitroux Tissues for protection.



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He remembered going to sleep by their rhythmic lullaby. It was an old-fashioned, two-family affair, exactly like all the others in the block, scrupulously clean and built to withstand weather.

Upstairs lived Mr. Crosby, the landlord, and his friendly, cheery wife who was to play a part in the formative years of the baby whom Charles and Loretta Johnson, after a discussion, named Van.

"I never lived in but the one house until I went to New York," Van Johnson told me. "We lived very plainly. When Mrs. Crosby brought us down some of her baked beans it was a big treat. My father and I did the cooking and I guess we weren't the best of cooks. My father believed in a physical culture routine. He had about a dozen pictures of Bernarr Macfadden on the walls and we used to do all the exercises and follow the diets. Of course that was all after my grandmother died."

As a child he never knew his mother well enough to remember her, and he didn't know why she went away when he was three. His father never talked about it. So he accepted the fact as part of his existence. Later he was to come to know her on his own, but for the time being he substituted his father and his grandmother, who spoiled him and in her quiet New England way surrounded him with affection.

A good many other people were important to him in those growing-up years.

First, there was Miss King, his first-grade teacher.

"I think I must have been very fortunate in my teachers," Van Johnson says now, "I didn't notice it then, but when you look back things stand out. They must have been good teachers because they made me interested in what I was supposed to learn. Miss King had the first graders, and she taught us our alphabet and syllables, and I guess we were average kids. But right now I can remember that she convinced me that it would be a great adventure to learn my letters because then after a while I could read."

THREE things stood out in those early years, especially after he went to high school. His father, his first love, and slowly, like a tide surging up to take possession of him, the world of the motion picture.

For it was the motion pictures themselves that lured Van Johnson away from the town where he was born, away from his father and the plans they'd made for Van to take over the little real estate business. Nothing anywhere in his background ever touched the theatrical profession. Nobody in his family had ever been on the stage, nobody in Newport ever had had anything to do with the movies, nobody had ever even been to Hollywood.

Yet every step of the way, every impulse that led him to the vast M-G-M studios and the big sound stages and the billboards out in front that now say "Van Johnson in—'30 Seconds Over Tokyo," or "Weekend At The Waldorf," or "A Guy Named Joe" is poignant and real to Van himself.

One night not long ago he stopped by my house to have dinner. As a family, we are fond of Van. He has things we prize—gaiety, good manners, a magnificent and noble appetite which endears him to our cook, a nice ability to listen to his elders and betters, a sincere interest in what is happening to other people. He brings large boxes of candy which the grandchildren appreciate mightily, he remembers to ask who won the last football game at Beverly Hills High School, he puts an extra log on the fire if he notices it has burned down.

These are things which we expect and are pleased to find in a young man who

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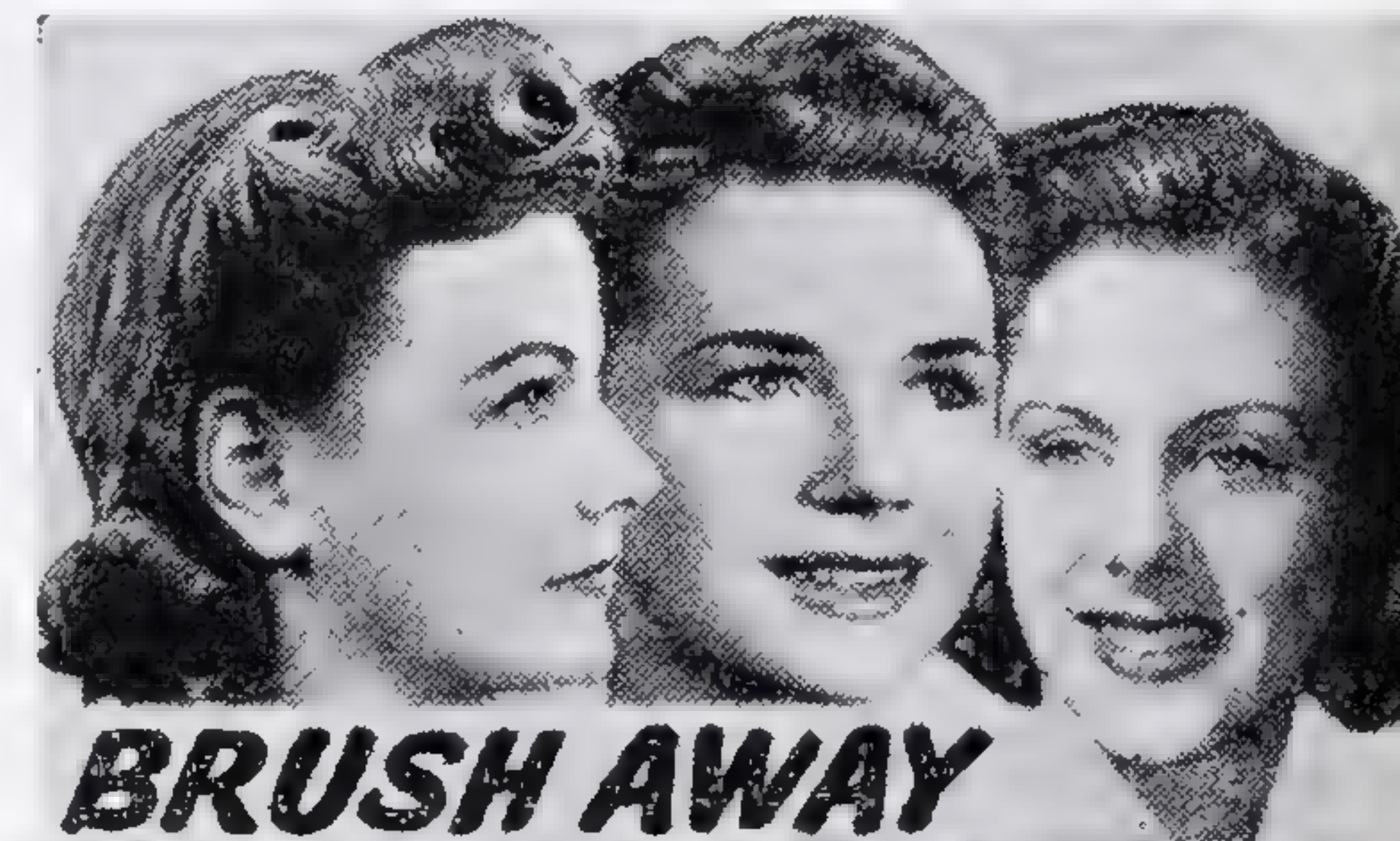
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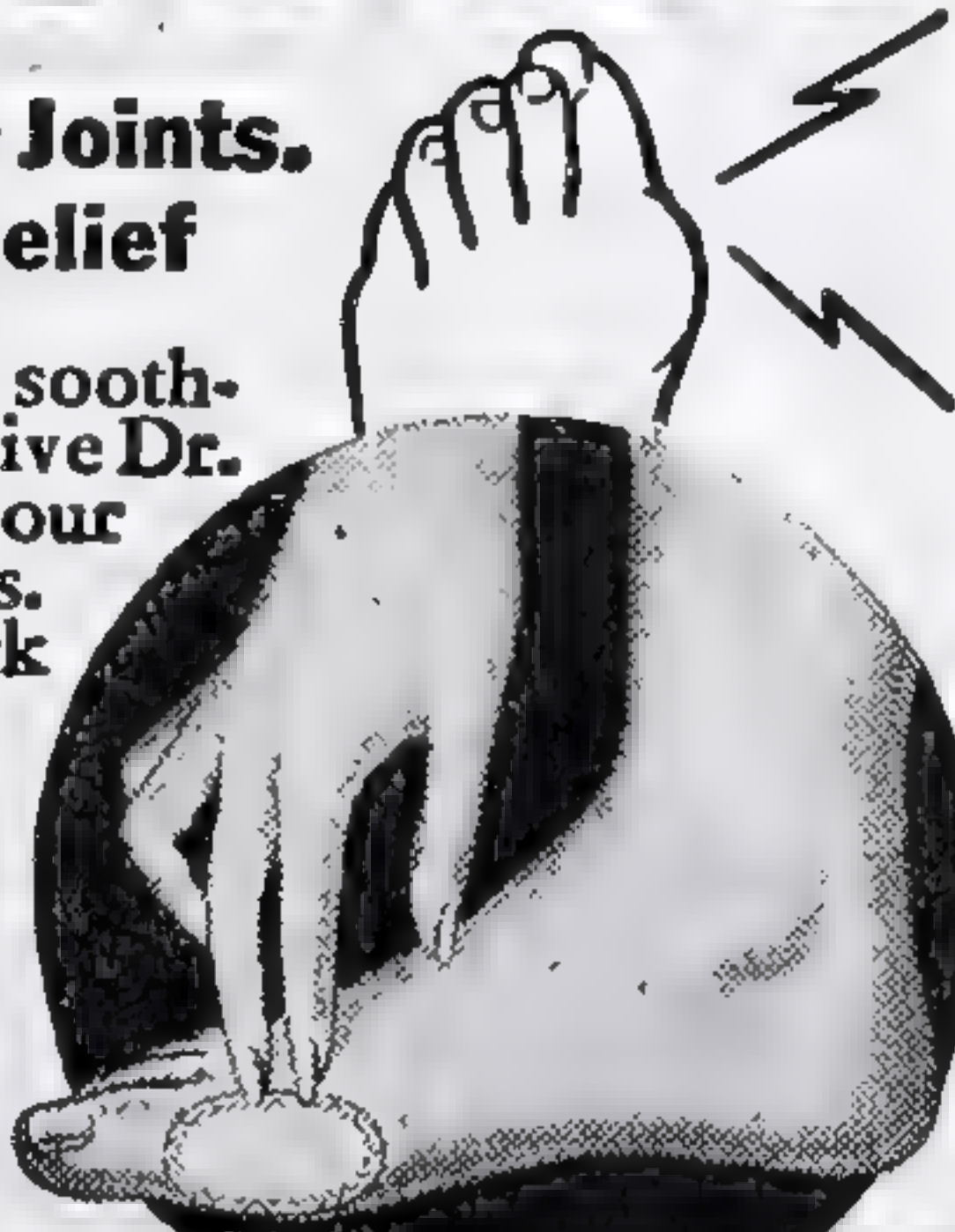
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might have been spoiled by so much adulation. There is nothing spoiled about Van, nothing different from the other young men, friends of my sons and daughter, except a more vivid zest for life and the enormous personal charm which he doesn't push but which nothing can dim.

On this special evening somehow the conversation drifted to work—to professions—to the chances that sometimes control a man's choice of a job—to the boys coming back from overseas, to the people who have a definite urge and those who just follow a trail toward making a living or one already marked by family ties.

"I was supposed to be a bookkeeper in my father's real estate office," Van said, "but—I didn't like bookkeeping much."

He wasn't, at first, inclined to explain how he went on the stage and came eventually to Hollywood. But we convinced him we wanted to know.

Somehow he managed to impart a deep emotional reality and sincerity to his story. He took us along with him into the little neighborhood movie house in Newport—the Bijou. We saw quite clearly the tall, blond youngster, muffled to the chin during the snowy winters, a woolen cap pulled down over his ears, going into that darkened house to sit hour after hour, completely entranced by the people and the stories that unfolded before him.

THINGS were pretty quiet, pretty routine, not very exciting in the boy's life—and there wasn't any reason to think they ever would be. The small real estate office was drab enough, and his father never had had much ambition. His father cared about music, passionately, deeply. He came home early on Saturday to listen to the opera on the radio, he had all the symphony concerts listed. He believed in plain living and high thinking, he was quite content to make a living, to sit in the real estate office and wait for business to come to him. He didn't, he often told the boy, think happiness came from chasing dollars or fame, he'd seen more men broken by it than by anything else. If a man had enough to eat and a roof over his head and books and music and the sea, if he had friends and time to think and meditate, what more could he want?

Young Van saw it that way, too, sometimes. Yet all the time inside him there was something that wanted more than that, something that wasn't content to settle down—maybe it was just youth.

There was a young and very attractive teacher named Winnie Tripp who taught him shorthand in high school. Leading lady in the faculty play put on every year. He had a great admiration for her and she taught him so well that even now he can take dictation as fast as most people. But she taught him something more than shorthand, though he didn't know it until later. She had, he remembers now, the prettiest laugh he'd ever heard. And she liked to laugh.

And there was Miss Phennenmiller, who taught bookkeeping. It shows something of Van Johnson himself, though he didn't tell it for that reason, that he regarded her highly because she traveled a great deal, she was always going to Providence, for instance, to hear lectures, and in the summer she went to Europe, and on holidays she often took little trips to the big cities. What impressed Van was that she always kept a notebook full of odd little reminders of things to tell her classes—she made notes on the lectures she heard, she kept a record of what she saw.

"I always thought," Van Johnson said, "it was swell of her to take all that trouble and make those notes so she'd have things to tell us. Most of us never went anywhere and it made a lot of difference to me the way she told things."

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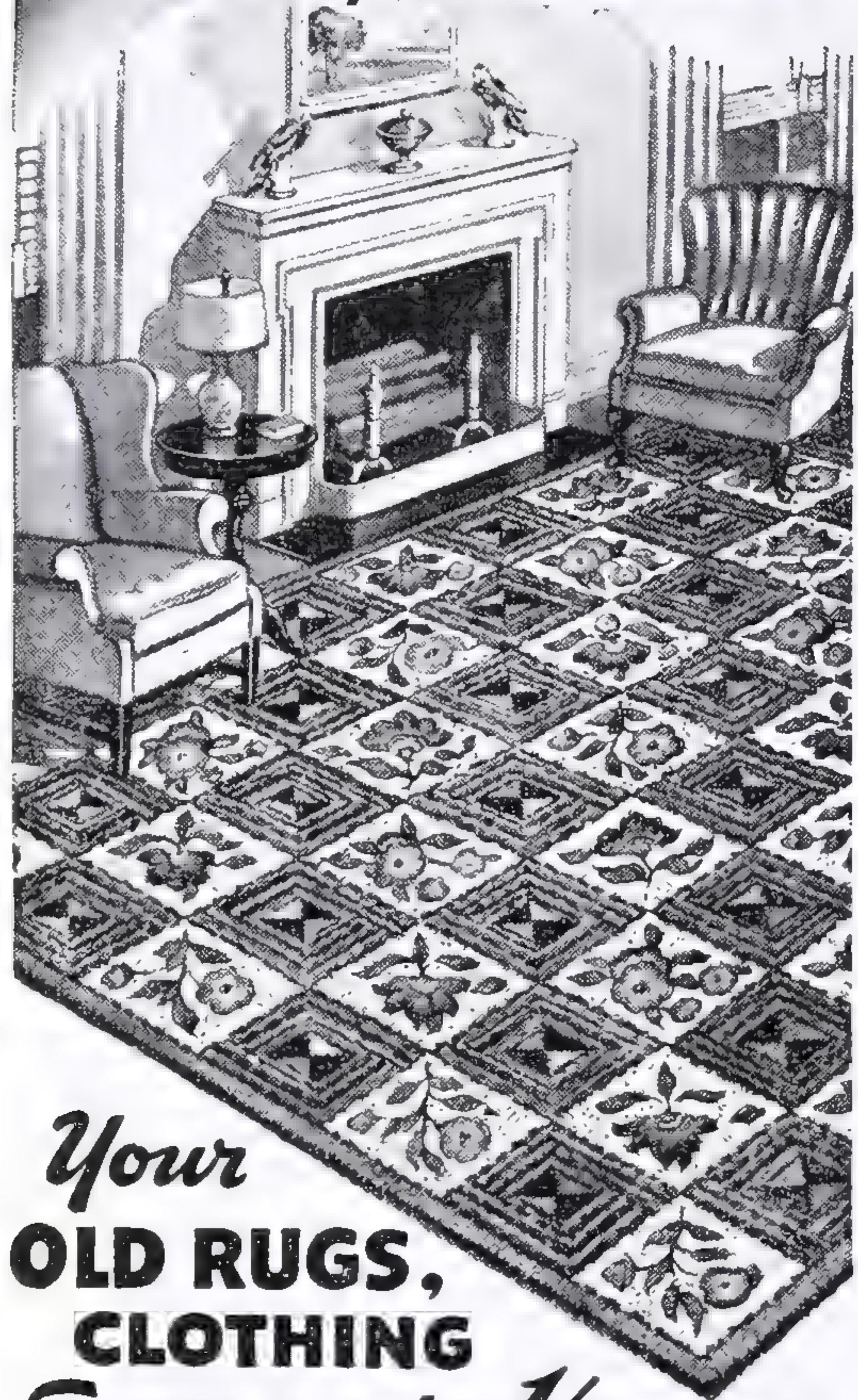
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There was, too, all through that time the close intimacy with his father. All year round, they went swimming together. "Dad," Van says, with his warmest smile, "was one of those guys who'd break ice to go swimming. We spent a lot of time at the beach in the summer. Dad used to just lock up the real estate office, he said it wasn't as important. In the winter, we'd go swimming with nothing on but trunks and Dad always wore and made me wear a knitted woollen cap to keep my head warm! We sure must have been a funny looking pair, but it was wonderful."

One heartbreak he had. He never made the dramatic club at high school.

So he was a normal boy, out for athletics, swimming every day even when it snowed, going shopping on Saturday nights with his Dad according to the old New England custom, going steady with the same girl from kindergarten until they graduated from high school. A little girl with sunny golden hair, voted the prettiest girl at Rogers High School four years in a row.

Yet all the time Van Johnson had a secret life of his own. And that secret life was in the movies.

When he first came to Hollywood and sat around for six months with nobody even bothering to speak to him, he almost lost heart. But each time it was the memory of those days in the movie theater that held him. Of the day when suddenly, watching a Garbo picture, it came to him in a sort of blinding shock that maybe he could get into the movies.

"I SAW what those people did on the screen," Van Johnson said, almost shyly. "I went every single minute I could get away from school and from my home work. I sat through a picture two or three or four times, and I saw it every day I could. I used to look around the audience, too, and my eyes were accustomed to the darkness, and I'd see the faces of people I knew very well, but they didn't look at all the same. I'd see girls that were just—well, plain and uninteresting, and men I didn't even like, that were crabbed and cranky, and women that looked tired and overworked when you saw them on their front porches, and even some of the folks you knew were—people my father said didn't have any character or principle at all. But in the movie house they all looked different, happier, more alive. I could almost feel how they had forgotten their own lives, and troubles and—maybe the narrowness of existence, how for a while they were carried out of themselves and could live so much more, so many more lives.

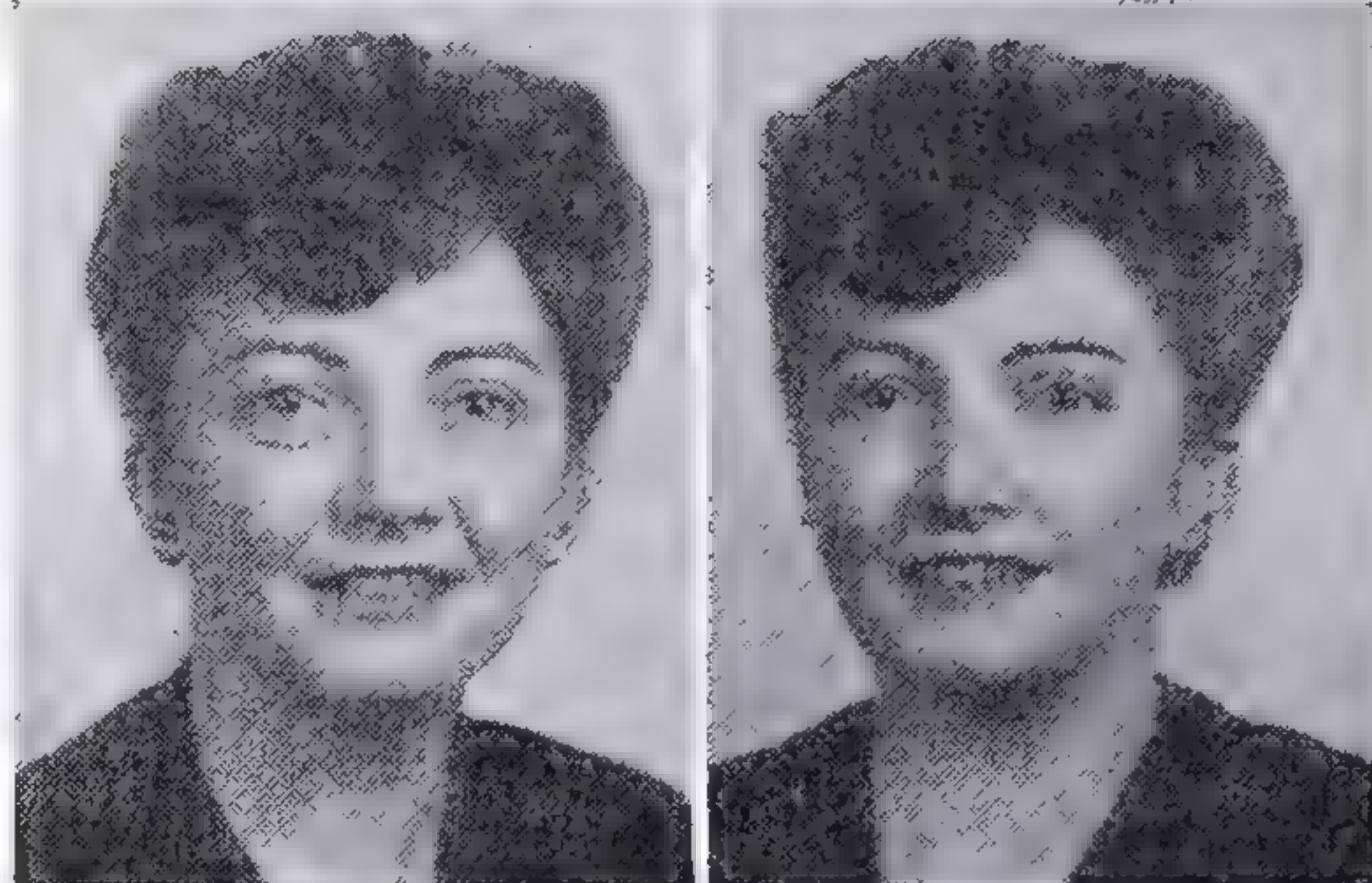
He's a big guy, this Van Johnson, he sort of overflows even a big brown leather chair, and he sat sprawled out and intent, trying to make us see the whole thing. Because plainly it had been the turning point in his life.

"I didn't seem exactly to think about it, like you would say to yourself, 'I will do this or that.'" He went on, "but I was all set, I knew in—two seconds—that I had to make a try at it. I had to try to be one of those people I'd seen on the screen. I knew it was crazy—I knew I was just a half-baked kid—I knew my father'd be disappointed—I had to try it. I knew how tough it would be, how hard for an unknown to get a chance—or rather I thought I knew how tough it would be."

He stopped and grinned, and said quietly, "But I didn't. I didn't have any idea how tough it would be. Maybe if I had I wouldn't have left Newport. I didn't have any idea really, what any of it was going to be like—New York, or Hollywood, or—what it would be like if I made good."

But he found out as you'll see next month when Adela Rogers St. Johns tells you more about this exciting Yankee.

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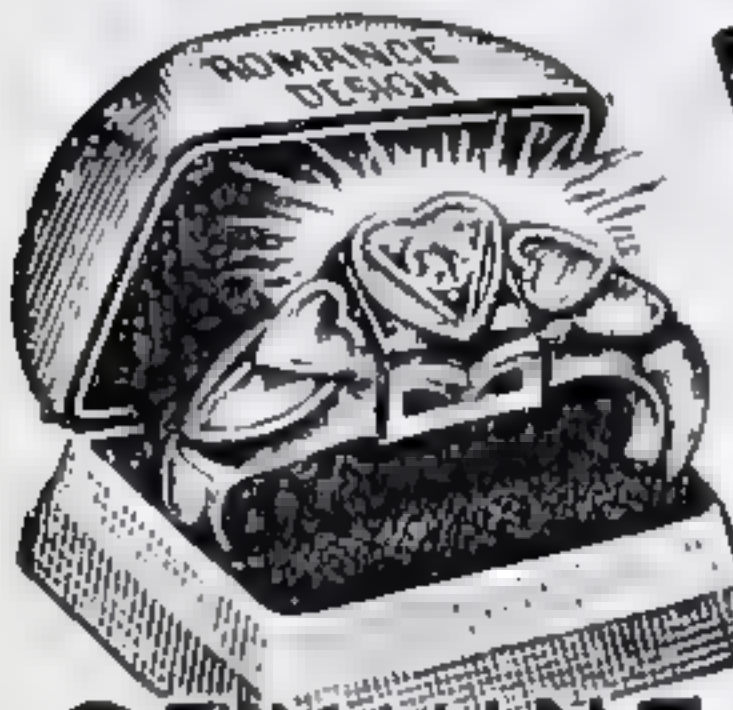
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Invitation to the Wedding of Bette and William Grant Sherry

(Continued from page 27) was telling her about the Navy and himself and his painting.

To his surprise the words came easily. And he knew somehow that this was all because of Bette's eyes—warm and interested and incredibly blue.

Being a small, rather unconventional art colony, Laguna offered ample opportunity for the two to meet again. And they did—on the beach. Often Sherry, who enjoys five-mile swims in the sea, would join Bette and her sister Barbara in their invigorating barefoot walks along the foamy sands. And they would meet at various parties.

It was Sherry who escorted Bette to Laguna's traditional "Potter's Ball," where she served as judge. Then there were trips to beach towns nearby and dinners at picturesque Christian's Hut, across Balboa Bay.

They learned something of each others' backgrounds. For instance, Bette discovered that Sherry had a bit of Yankee in him, too; at least, his early years had been spent around Connecticut, Long Island and New York, though his schooling was mostly in New York where he majored in sports and crafts. He was graduated from the Swedish Institute of Physiotherapy, boxed while he was in school and later went in for professional wrestling. She learned he had a mother in San Diego who, with his late father, had been connected with the theatrical world; and he had two brothers, one just a lad and the other still overseas in the Navy.

Mostly, these days, he was busy painting—and persuading Bette to fall in love with him.

Usually, romantic-minded Hollywood quickly recognizes the symptoms of a movie star in love. This time it didn't have a chance, for Bette was constantly on the go, commuting between Laguna and the Hollywood Canteen. After three mag-



Exclusive pre-wedding shot. Bette and Sherry talk over last-minute plans at lunch at the Mission Inn, Riverside, California, before simple wedding ceremony.

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nificent years as president, her job was almost done. No one saw much of her. She was so busy with last-minute details that there was little time to visit, seldom a relaxed second for her face to reflect her innermost thoughts and feelings. So for once, hard-to-fool Hollywood didn't catch on.

On Thanksgiving the Hollywood Canteen closed in a blaze of glory. Everyone kissed everyone. Tears were as conspicuous as GIs. To Bette they presented a gold pin, a facsimile of the Canteen crest, with her initials set in diamonds and rubies.

No one's mind was on a new romance for the retiring president. It was still popularly assumed that Lewis A. Riley (now a sergeant in the Army overseas) figured prominently in Bette's future plans. Just what ill fate overtook this romance no one seems to know. Discreet Bette herself says nothing.

Had not the unexpected revelation of an intended marriage to Sherry hit front pages a less hasty romantic climax might well have been reached. Sherry, enthusiastic, undoubtedly not realizing the consequences, wrote to his mother in San Diego. He told her of Bette Davis, expressing his hopes for the future. Mrs. Marion Sherry, who was an elevator operator in the Pantages Theatre Building, of course assumed there was no secret to be kept.

The news hit the papers all over the country.

At the time actually no plans were set. Bette was still in an unsettled state of mind. Hollywood correspondents bombarded her with questions. She denied she was engaged to be married. She promised, as she has always promised, to notify them if she changed her mind.

Perhaps Bette, who has worked long and

hard, realized she was very lonely. Less than a week previous, her mother, Mrs. Ruth Favour Davis, married Robert Woodbury Palmer, Boston businessman. Sister Barbara was rumored to be marrying again, this time a young doctor, also from Laguna Beach.

Happiness at best is such a fleeting thing. How well Bette knew! What would waiting prove?

Barely had she decided to call her Hollywood newspaper friends when the story broke. The leak came from Laguna Beach. Bette was innocent, but Bette was blamed. Too late, there wasn't a thing she could do.

THEN another untoward development beset the headline pair while Bette was back at her Burbank studio, hectically making tests for the mother role in "Life With Father." She and Sherry had planned to be married in the picturesque St. Mary's Hilltop Church, overlooking Laguna Beach. Two days before the wedding the church learned Bette had been divorced from Harmon Nelson in 1938 before she was widowed by Arthur Farnsworth in 1943. Under Episcopal canon law, a divorced person can not be married in an Episcopal church.

But Bette wanted a church wedding. Someone thought of the romantic Fliers' Chapel at the Mission Inn in near-by Riverside.

Arrangements were straightway made. And there they were married, with Barbara as matron of honor.

If you can remember the wedding sequence in "You Came Along," you can re-set the stage for the marriage of Bette Davis to William Grant Sherry. For they took their vows in a double-ring ceremony under those selfsame wings of America's greatest fliers.

What you can't picture in your mind's eye is the usually composed Bette nervously trying to keep in step on the march up the aisle with her stepfather who gave her away. It was the groom who proved to be the calm one as he kissed his bride at the altar.

"That was the longest scene I ever played," Bette afterwards told everyone within hearing distance. "That aisle seemed three blocks long."

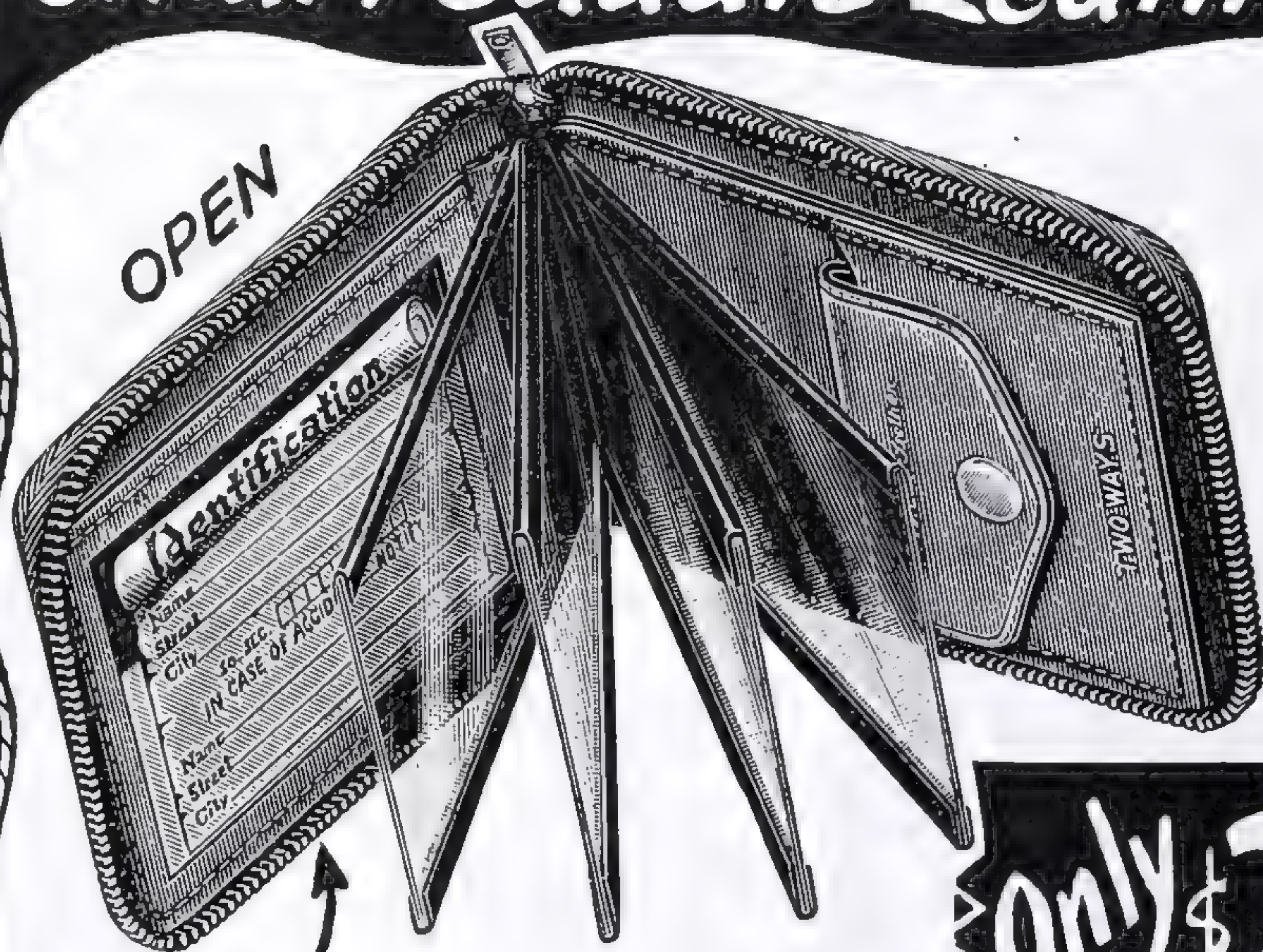
There was champagne for the relatives and few close friends who were invited. Then Mr. and Mrs. Sherry graciously talked to the press and posed for photographers by cutting their wedding cake thirty-seven times. The bride looked charming in a smart blue and gray checked suit, shot with cut steel beads, and blue feathered sailor hat to match. Two white orchids were tucked into the band of her skirt.

In Bette's station wagon they drove from Riverside to her stepfather's Palm Springs home, Smoke Tree Ranch. The following morning they started out on a glorious motor trip to Mexico, where Bette was to be a guest of the Mexican Government and receive a special award for her fine performance in "The Corn Is Green." They made no reservations, had no set plans along the way. It was a gypsy time for both, with pauses in the journey while Sherry got out the beautiful paints Bette had given him and painted a bit of the picturesque countryside. . . . And after their Mexico sojourn there was the bright prospect of a snatch of mountain snows at Butternut, Bette's beloved New Hampshire home.

And now, with Bette due back in the studio, she and Sherry soon will be taking up the good and happy life that everyone is wishing for them.

THE END

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The Shadow Stage

(Continued from page 22)

✓✓ Saratoga Trunk (Warners)

INGRID BERGMAN is, without dispute, one of the finest actresses on the screen today. Her *Clio* literally lifts the story of "Saratoga Trunk" into something fascinating to behold. In fact, it's Bergman and Gary Cooper at his best who override the rather divided story of a girl who seeks to avenge her unwed mother by becoming everything her mother wasn't. Emotional, common, cunning, loving and beautiful *Clio* arrives in New Orleans from Paris to humiliate her father's aristocrat family, meets Gary Cooper, a Texas cowboy, moves on to Saratoga Springs with the avowed purpose of renouncing Gary for a marriage of wealth and position.

Too much hope for comedy relief was placed in the hands of *Cupidon*, a small dwarfish man whose deformity spells anything but comedy. Flora Robson, in fantastic make-up, never quite achieves *Angelique*, *Clio's* faithful servant. Character actress Florence Bates, the Elsa Maxwell of her day, steals her every scene and Johnny Warburton is really fine as the stuffy suitor.

Directed by Sam Wood which always means happiness for Cooper, the story has either been cut to the bare bone, or its threads not too expertly woven in the first place, or the dialogue too strangely muffled. But despite these petty annoyances, it remains a colorful, entrancing thing to watch.

Your Reviewer Says: Big and wonderfully performed.

✓✓ They Were Expendable (M-G-M)

TOO top heavy, with the heroes too Spartan in their "rugged" restraint, "They Were Expendable" is still a fine picture. It comes perhaps a little late and its length is also against it, but the action shots with the fascinating PT boats that scoot over dangerous waters like mosquitoes, make for exciting watching.

The easy maneuverability of the boats, the suspense and danger involved, fill the heart with pride for the men on them. Robert Montgomery, in his first film since his return to civilian life, reveals in his face his own experiences as a Navy officer, and as Lieut. John Brickley, hero of William White's book, does a fine job. Right beside him is John Wayne as Rusty Ryan. Jack Holt is good as General March. Donna Reed, a nurse who mysteriously disappears from the film one third of the way through, is most attractive.

But it's the boats themselves that carry their torpedoes of death and their "expendable" heroes to their deaths, that steal the show.

Your Reviewer Says: Even as history it's a fascinating film.

✓ San Antonio (Warners)

ERROL FLYNN can be just as brave in Texas as anywhere else. He proves it in this good old-fashioned Western film that, glory be to Aunt Nellie, makes no other pretenses than to be just a roarin' snortin' out-Western. What's more, it's done in Technicolor that enhances the beautiful scenery, the beautiful Alexis Smith, and adds dash to the charm and manliness of one Flynn.

As *Clay Hardin*, Errol turns in a nicely



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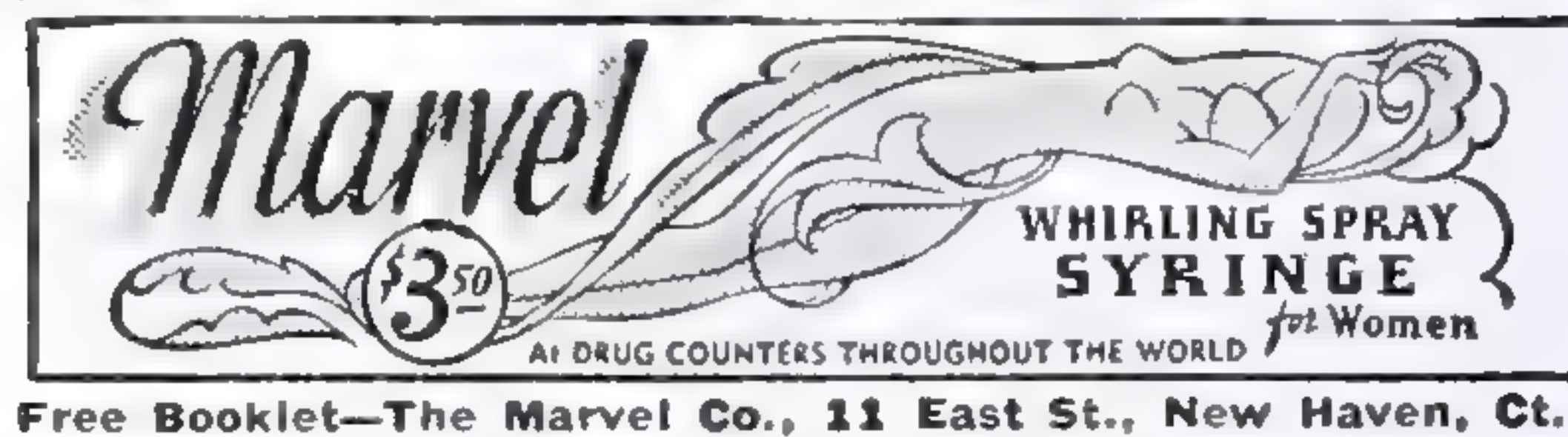
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restrained performance. A guy who ain't afeared o' nuttin', he outsmarts, outguesses, outshoots, outlives and outloves practically everyone in the story. He tracks down the brains behind the cattle rustling, Mr. Paul Kelly; wins actress Alexis Smith for his own and glorifies the Lone Star State to such a degree every Texan living should be happy for months to come.

S. Z. Sakall, who for some revolting reason is suddenly billed as "Cuddles," is a delicious old codger who proves he can do more than pat his fat little cheeks with his fat little hands. Florence Bates as the chaperone of Alexis, John Litel as Errol's friend, Victor Francen as a villain, contribute toward making this a first-class, outdoor jamboree.

Your Reviewer Says: Oh you great big boo-fu cowboy!

✓ The Last Chance (Praesens)

THAT made-in-Switzerland trade mark can now apply to movies, and so far as we're concerned, it has more holes than their famous cheese, although it will have—and deservedly so—a great deal of appeal for those who like the artistic rather than the Hollywood brand of entertainment.

The players, E. G. Morrison, John Hay, Ray Reagan and Luisa Rossi, are unfamiliar to American audiences, but the appeal for racial tolerance is so timely and necessary, all else should be overlooked. By the way, it has English subtitles to help us along.

Your Reviewer Says: Different.

✓✓ What Next, Corporal Hargrove? (M-G-M)

HE'S back, that delightfully frustrated corporal, brought again to the screen by Robert Walker as the two-striped load

Best Pictures of the Month

"The Bells Of St. Mary's"

"Kitty"

"Saratoga Trunk"

"They Were Expendable"

Best Performances

Bing Crosby and
Ingrid Bergman in
"The Bells Of St. Mary's"

Paulette Goddard in
"Kitty"

Ingrid Bergman and
Gary Cooper in
"Saratoga Trunk"

Robert Montgomery
and John Wayne in
"They Were Expendable"

Robert Walker and
Keenan Wynn in
"What Next, Corporal Hargrove?"

Errol Flynn in
"San Antonio"



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of confusion, and Keenan Wynn as his fast-talking, outsmarting pal.

The lads are just as amusing in their peccadillos overseas—filling our movie hour with chuckles, giggles, laughter and general good cheer.

Jean Porter is *très* how-do-you-say-it-in-French? who helps the Yanks along when she becomes enamoured of the corporal.

The incidents (for that's all the story is composed of, actually) are comical and believable with Walker and Wynn capably aided in the fun-making by Chill Wills who once again plays *Sgt. Crump*, GI Bill Phillips, and Hugo Haas as the French mayor and papa of cute Jean.

Your Reviewer Says: It's funny and fun for everyone.

✓✓ Cornered (RKO)

IT has thrills, chills, Dick Powell and a confused beginning, but it ends up with only the thrills, chills and Dick, who seems to have found a new life in these not-to-be-discouraged heroes and does a darned good job. He builds up to a suspense-loaded climax and keeps the action high, for a lot of goose-pimply moments.

A discharged British flier, he sets out to find the French official who ordered the execution of his wife. Although Dick is told this *Monsieur Jarnac* is dead, he plods right along in his quest until at last—in South America—but no, the finish is for you to discover. We think you'll agree it's a good movie.

Walter Slezak, Micheline Cheirel, Edgar Barrier, Nina Vale and Morris Carnovsky give so much to the story.

Your Reviewer Says: Good stuff, here.

✓ The Daltons Ride Again (Universal)

THOSE bad Dalton people are riding high, wide and handsome with Alan Curtis as *Emmett Dalton* who is pictured as one of those Robin Hood boys who steal for a noble purpose, but for our money he is a questionable egg just the same. Martha O'Driscoll is the romantic lead but frankly, we ask, what's happened to her? Has she gone stiff-necked on us?

Kent Taylor, a handsome lad; Lon Chaney as neither a werewolf nor a wailing banshee, thank heavens; Jess Barker; Noah Beery Jr. and Thomas Gomez are a pretty good cast for a little "pitcher" that kind of does all right for itself.

Your Reviewer Says: Let 'em ride is what we say.

Allotment Wives (Monogram)

KAY FRANCIS is stuck with the role of a bad mama who plays a lady racketeer, out to trim wives of their insurance policies and allotments left them by U. S. soldiers. Paul Kelly, a colonel of Army Intelligence, returns to his job as newspaper reporter in order to track her down.

Otto Kruger, Gertrude Michael and Teala Loring get all embroiled in the unpleasant doings which aren't as bad as some we've seen, at that.

Your Reviewer Says: "Weediculous, weally."

How Dooo You Do? (PRC)

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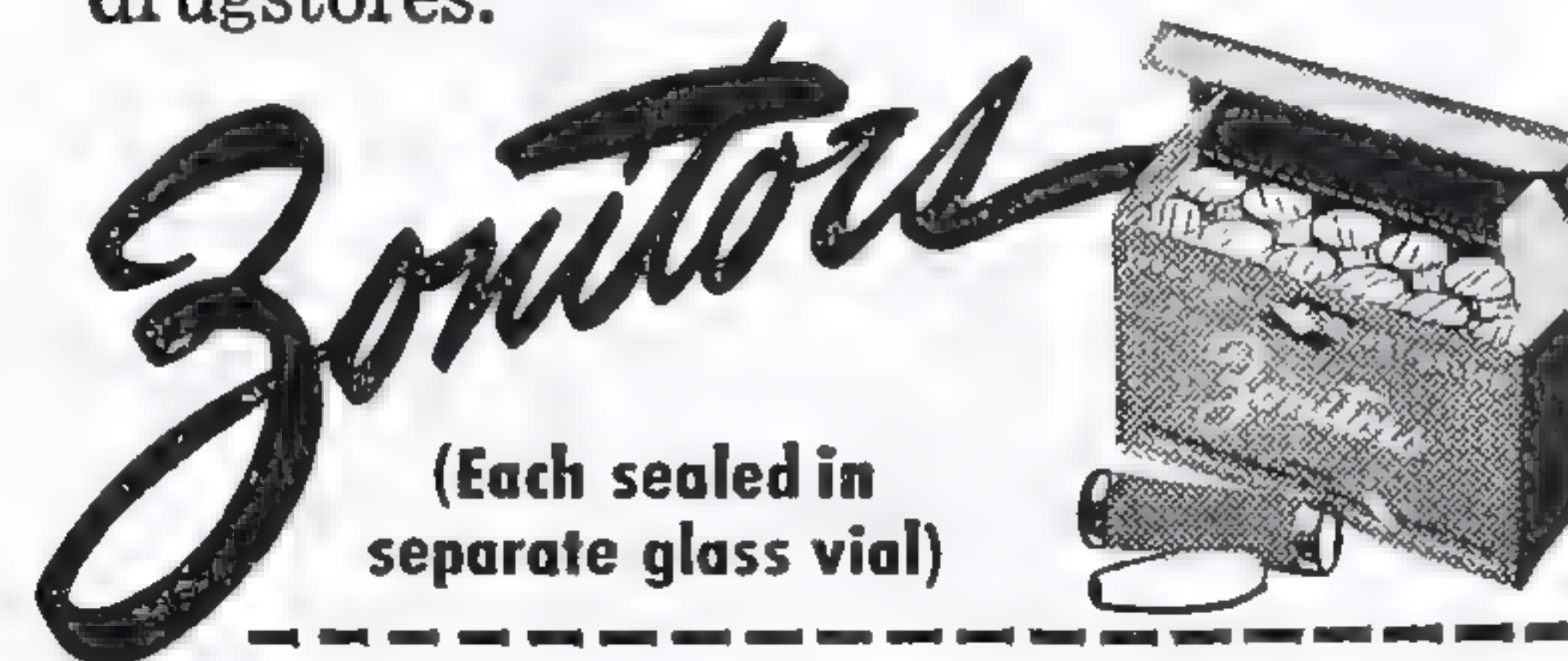
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before they asked. Of all the silly claptrap, the ridiculous dialogue and plottings, this takes Mrs. McGillicuddy's home-grown biscuit. Bert Gordon, the mad Russian, isn't funny at all, the musical numbers mediocre, the cast, including Harry Von Zell, Cheryl Walker, Frank Albertson and Ella Mae Morse (who sings a ditty or two) hopelessly befuddled and the audience ready to fall in the aisles kicking and screaming their protests.

Your Reviewer Says: We can doooo without it.

The Crimson Canary (Universal)

NOTICE how Hollywood has gone mad for the combination of murder and music these days? Can't have a decent killin' any more unless jive gets mixed in. And this one, between numbers, tells the story (what story, Mama?) of five ex-veterans who form an orchestra and must flee the law because the girl singer is murdered. How the entire orchestra, director, producer and everyone connected with it escaped mayhem, we'll never know.

Your Reviewer Says: Things always get worse before they get better.

✓ Dakota (Republic)

THE West is here again with John Wayne the great big stalwart, overwhelming, overpowering, ain't-afraid-of-nobody hero. With his bride, the reputedly beautiful Vera Hruba Ralston, he starts from Chicago to Dakota, encounters gamblers, swindlers, hoodlums, loses his money, and eventually outsmarts Ward Bond, who is attempting to victimize farmers around Fargo.

Ward Bond is good, Mike Mazurki simply devastating, and Walter Brennan noisily competent as the river captain.

Your Reviewer Says: We've seen the West more rugged.

✓ Sing Your Way Home (RKO)

WELL, this little movie never did us any harm, and always spoke kindly of us on all occasions, so why shouldn't we, in turn, be just as kind and say it's fair, funny in spots, provokes chuckles in places and has more music up its sleeve than is really good for it.

Marcy Maguire, singing her way home to America from liberated France, is a peppy youngster. Anne Jeffreys, who also sings, is a pretty miss we expect to see quite often in movies. Donna Lee, a fifteen-year-old prima donna, gives out with a classic or two (we can't sing a note, can you?) while Jack Haley (no relation to the comet) handles the funny department with a very light touch indeed.

Your Reviewer Says: Stand back—give it room.

(EDITOR'S NOTE: As a service to our readers we are republishing this review which appeared in the magazine in 1943 when Mr. Hughes opened "The Outlaw" in San Francisco only. Now, three years later, after ironing out the difficulties with what was then the Hays office, the film is being released in its original form. In the meantime, Jack Buetel, who has made only this one picture, entered the armed forces where he has been ever since.)

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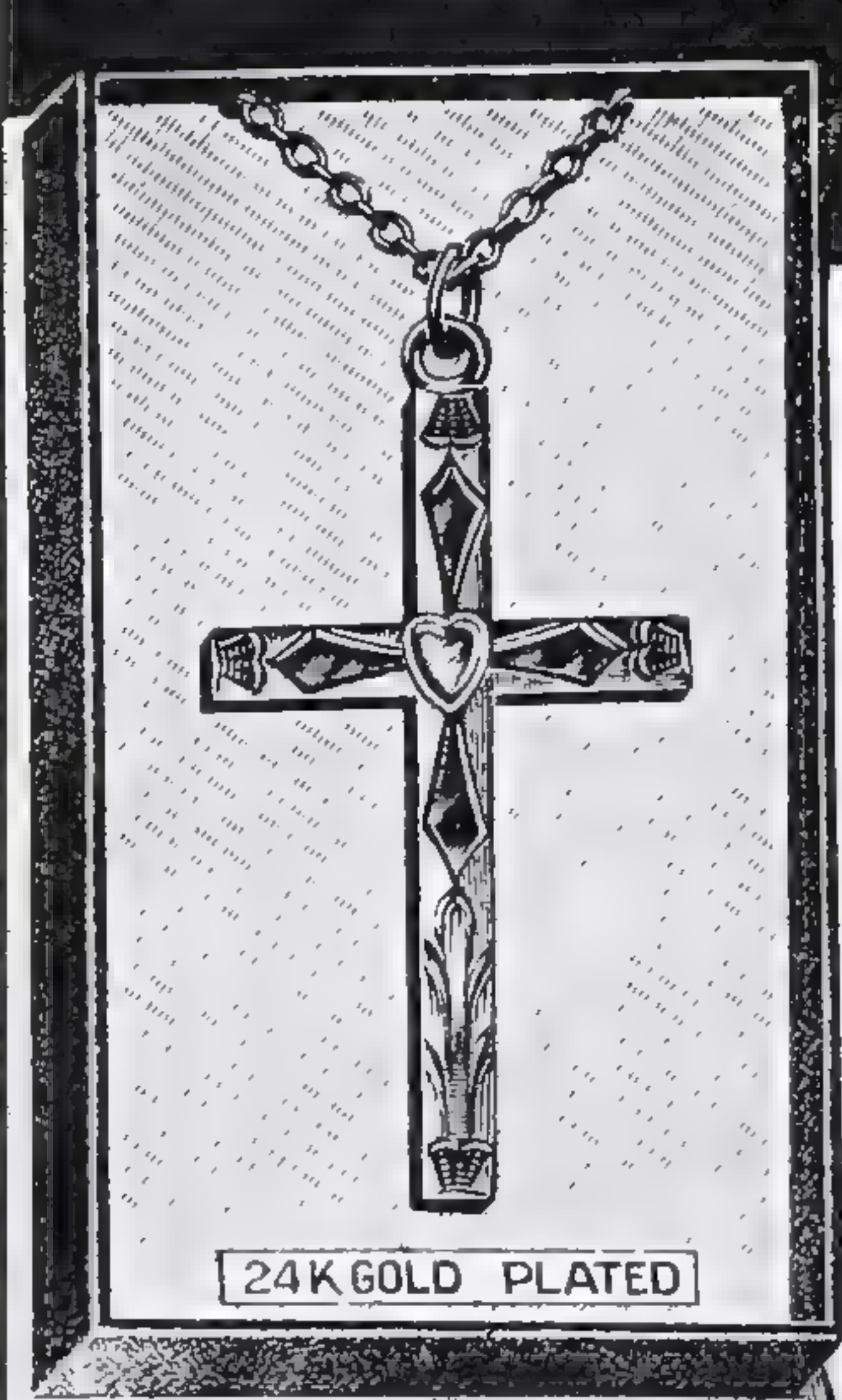
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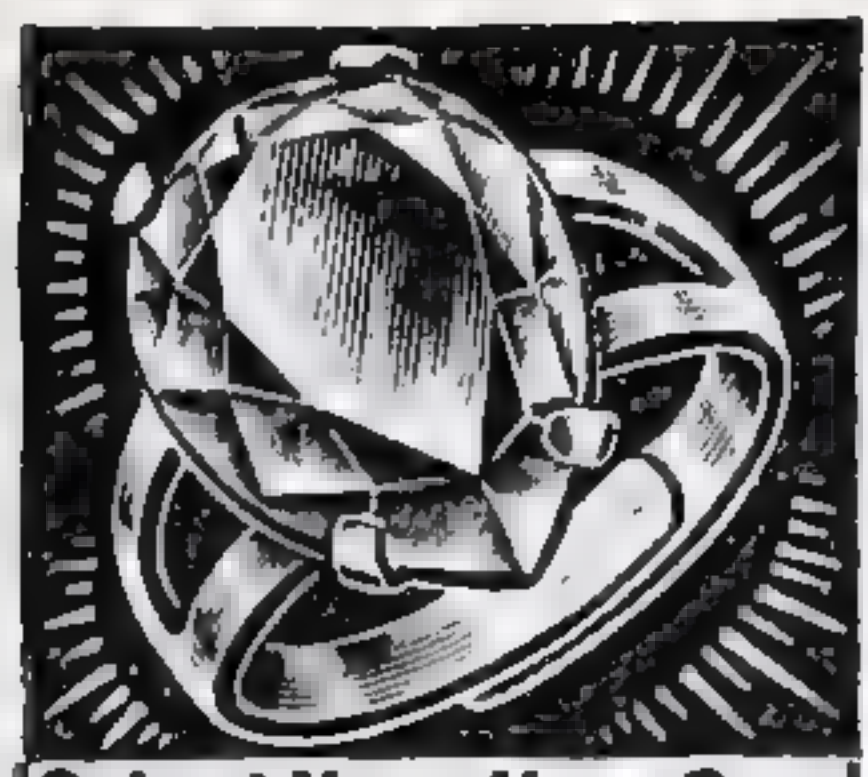
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✓ The Outlaw (Howard Hughes)

At long last the Howard Hughes picture, "The Outlaw," reaches the screen in its uncut version. After two years Jane Russell and Jack Buettel finally make their screen appearances, one to disappoint and one to show promise of big things ahead. Buettel is the winner in this case. We predict the same success that marked Alan Ladd's career for this young actor.

Mr. Hughes himself directed the story and some of the scenes are much too long, but the picture has a strange, fascinating quality that we wager will spell a million dollars at the box office. It's different, it's puzzling, it's unique. It draws like a magnet and holds attention despite its many ludicrous and ridiculous moments.

Walter Huston, a no-good bad man who takes up with Buettel after the young outlaw has stolen his horse and his girl, gives a truly fine performance.

Thomas Mitchell, the sheriff who loses a friend when Huston sides with Buettel, doesn't fare so well. His scenes fail to ring true.

We would advise leaving the children at home. There is no Hopalong Cassidy about this little number.

Your Reviewer Says: The oddest film of the month.

Brief Reviews

✓✓✓ Indicates picture rated "outstanding" when reviewed

✓✓ Indicates picture rated "very good" when reviewed

✓ Indicates picture rated "good" when reviewed

APOLOGY FOR MURDER—PRC: Faintly reminiscent of "Double Indemnity," this has Ann Savage as the nasty one who lures newspaperman Hugh Beaumont on to murder. The story hits a vacuum every so often that leaves the audience wondering what they're wasting their time for. (Dec.)

BEHIND CITY LIGHTS—Republic: Lynne Roberts is a country girl who isn't satisfied with her farmer beau, William Terry, so she goes off to the city only to discover that the new love she meets there is a jewel thief. Esther Dale, Peter Cookson and Jerome Cowan contribute to the proceedings. (Dec.)

✓ **BOSTON BLACKIE'S RENDEZVOUS**—Columbia: Chester Morris as *Boston Blackie* is one of the best detectors in movies, what with trapping a mad strangler with ease. Nina Foch is the girl who almost gets strangled, Steve Cochran is the boogie man, and George Slone the dumb stooge. (Dec.)

✓ **CAPTAIN KIDD**—Bogues UA: Charles Laughton chortling and strutting is real fun, even if this is an old tale, and Randy Scott as a nobleman posing as a pirate didn't convince us. Barbara Britton is pretty; John Carradine, Reginald Owen and Gilbert Roland add to the hokum and fun. (Nov.)

CLUB HAVANA—PRC: Plots and counterplots are all over the place, with Tom Neal and Dorothy Morris in love, the romance of Margaret Lindsay and Don Douglas gone askew, Paul Cavanagh and Renie Riano a twosome, and Isabelita and Eric Sinclair making eyes at each other. (Jan.)

COME OUT FIGHTING—Monogram: Leo Gorcey, Huntz Hall, Gabriel Dell and other unreformed *Eastside Kids* get mixed up with the police again. June Carlson, Amelita Ward, Addison Richards and George Meeker are in it too. (Dec.)

DANGEROUS INTRUDER—PRC: Veda Ann Borg is the unfortunate victim struck by a car and taken into the home of a paranoiac killer who has murdered his wife and servant and is starting on his step-daughter. Richard Powers saves them in time. (Nov.)

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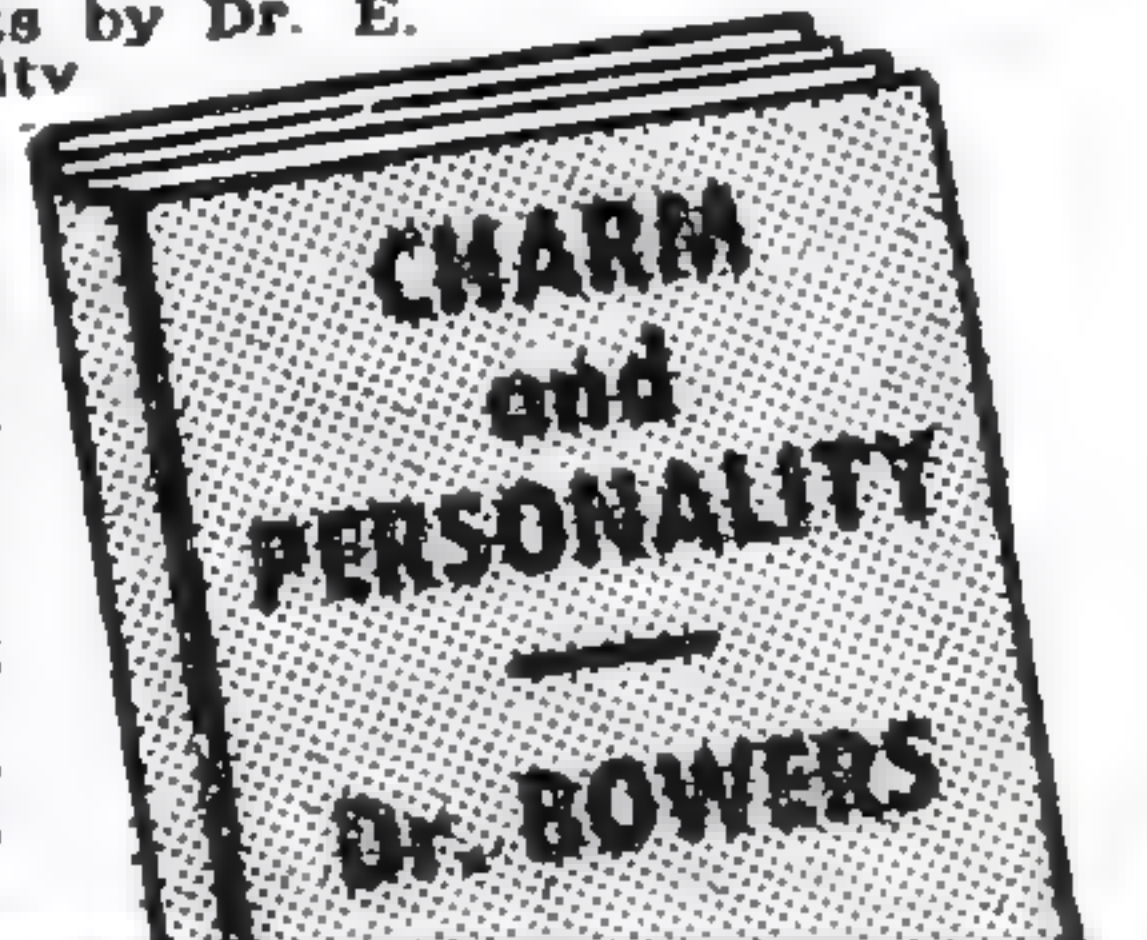
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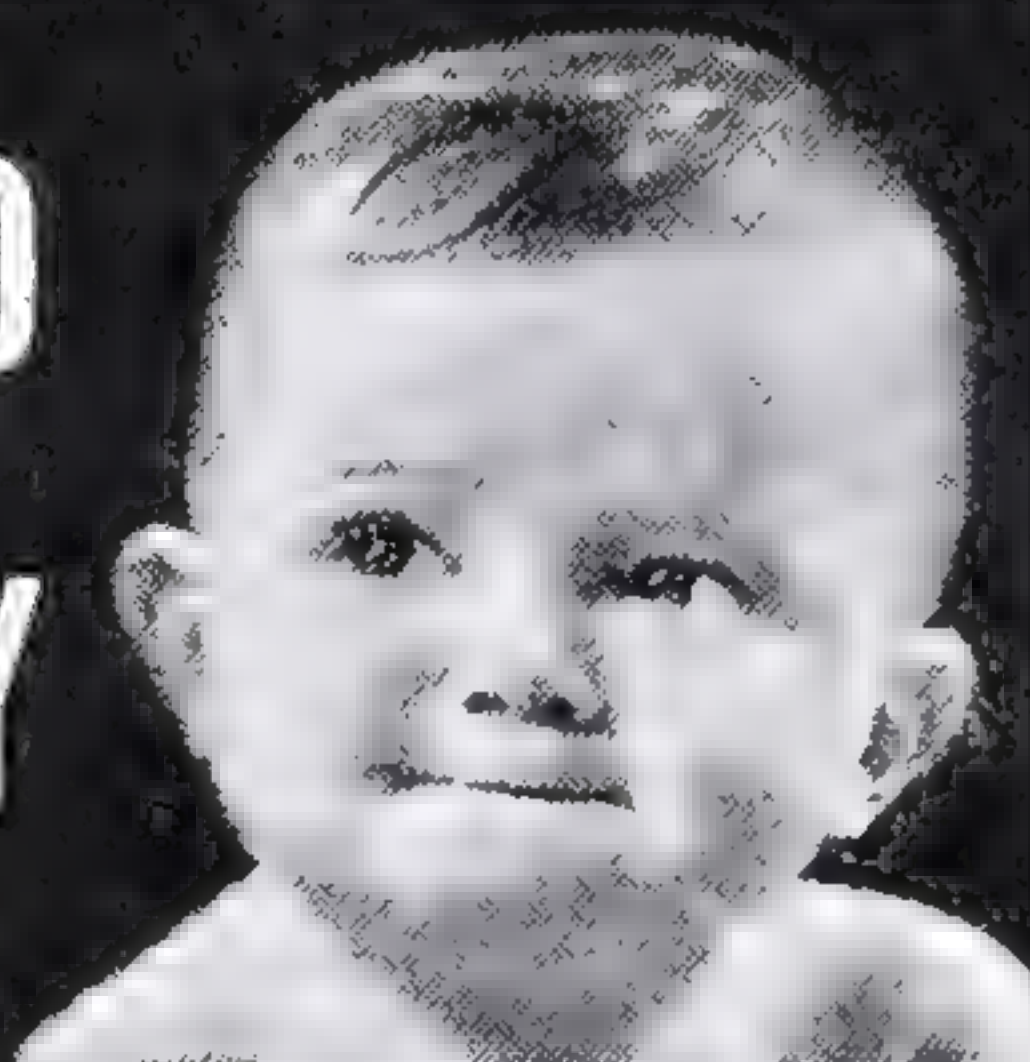
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DANNY BOY—PRC: Danny Boy is a dog who returns from war with battle fatigue only to encounter a meanie civilian and an even meaner rancher, so when he escapes he naturally attacks his persecutors. Robert "Buzzy" Henry is the dog's owner, and Ralph Lewis a Marine veteran. An overdose of sentimentality creeps in every now and then, but it's a fair picture of its kind. (Jan.)

✓**DOLLY SISTERS, THE**—20th Century-Fox: Reputed to be a biographical film of the famous Dolly Sisters who sang and danced their way to international fame, it is instead the same old Technicolor musical you've been seeing for years. Betty Grable and June Haver are the sisters, and John Payne is the man whom Betty loves, renounces and picks up again. With S. Z. Sakall and Frank Latimore. (Dec.)

✓**DON'T FENCE ME IN**—Republic: Dale Evans goes west for her magazine to discover whether a certain desperado really died as reported, and almost steals the picture from Roy Rogers who gets involved in her search. Gabby Hayes, Robert Livingston, Marc Lawrence and Lucile Gleason add to the old-time Western stuff. (Jan.)

✓**ENCHANTED FOREST, THE**—PRC: A charming, truly different movie, with Harry Davenport as a sort of forest hermit who rescues a baby and raises the lad amidst his forest friends until the mother, Brenda Joyce, returns to the woods. The little animals of the forest capture the honors from the human actors, lending it all a Walt Disney flavor that is charming. It's in cinacolor which is new and exciting. (Dec.)

✓✓**FALLEN ANGEL**—20th Century-Fox: Dana Andrews is a rolling stone who falls in love with money-minded waitress Linda Darnell, so in order to get cash he marries the local rich girl, Alice Faye. Then comes Linda's murder and Dana finds himself in a trap. The picture's an intriguing one, with provocative situations. (Jan.)

✓**FIGHTING GUARDSMAN, THE**—Columbia: Old world whoop-la, packed with fights, brawls and romantic shenanigans. Willard Parker is the nobleman who aids the peasants in taking arms against Louis XVI, and he and his friends steal the royal taxes to divide it among the poor. Anita Louise is the girl Willard loves, Lloyd Corrigan the king, and the cast includes John Loder and Janis Carter. (Dec.)

✓**FIRST YANK INTO TOKYO**—RKO: Tom Neal is an American major who speaks and looks Japanese, so he steals into a Tokyo concentration camp in order to find an American engineer who knows the secret of the atomic bomb. As well as the engineer Marc Cramer, he finds his fiancée, Barbara Hale. It's got some pretty hectic moments of suspense. (Dec.)

GAY SENORITA, THE—Columbia: Jim Bannon attempts to reconvert an old Mexican quarter into a huge warehouse for his uncle, until he falls for Jinx Falkenburg, who is the daughter of one of the old families. (Nov.)

GEORGE WHITE'S SCANDALS OF 1945—RKO: Another backstage saga. Joan Davis teamed with Jack Haley for comedy, Martha Holliday with Philip Terry for romance, Gene Krupa and Ethel Smith for music but the story could be improved. (Nov.)

✓✓**HOLD THAT BLONDE**—Paramount: Eddie Bracken is a kleptomaniac who attempts to follow his psychiatrist's advice and find himself a girl. So he not only finds Veronica Lake, but also swipes her compact in which is hidden the combination of a safe holding a priceless necklace. From then on the farce gets faster and sillier, but you'll find yourself laughing all over the place. (Dec.)

HOLLYWOOD AND VINE—PRC: James Ellison, a New York playwright, is introduced to a would-be actress, Wanda McKay, through her dog, and she, unaware of his importance, helps him find a job as soda jerker. (Nov.)

✓✓**HOUSE ON 92nd STREET**—20th Century-Fox: The FBI's factual account of German agents seeking the secrets of our atomic bomb, how nearly they succeeded and how our men out-guessed them. With the exception of Lloyd Nolan, all FBI members are played by themselves. Bill Eythe plays the young American of German extraction whose patriotism is tested and not found wanting. Signe Hasso and Gene Lockhart play very clever spies. (Nov.)

✓**IN HOLLYWOOD**—M-G-M: Real corn, but a little better than average Abbott-Costello fare, with the boys playing studio barbers who decide to turn agents and get rich. Their only client, Bob Stanton, almost gives up before finally becoming a star playing opposite the girl he adores, Frances Rafferty. (Nov.)

✓**ISLE OF THE DEAD**—RKO: Superstitions, horror and drama are expertly woven together for a pretty solid little scare-em-to-death. When Boris Karloff, a Greek general, takes war correspondent Marc Cramer to the island of the dead the horror begins. Ellen Drew is a victim of the evil eye, and Karloff does a splendid job. (Dec.)

JEEP HERDERS—Planet: When a returned GI finds his father about to be driven off his Western range, he calls on his soldier buddies for help and they arrive and take over like a motored division. June Carlson, Johnny Day, Pat Michaels and Steve Clark are the principals involved. (Jan.)

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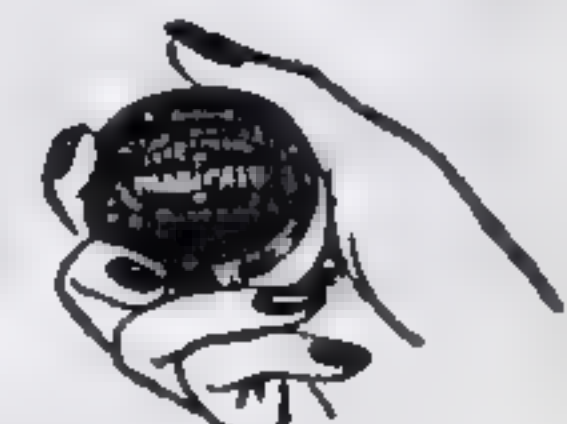
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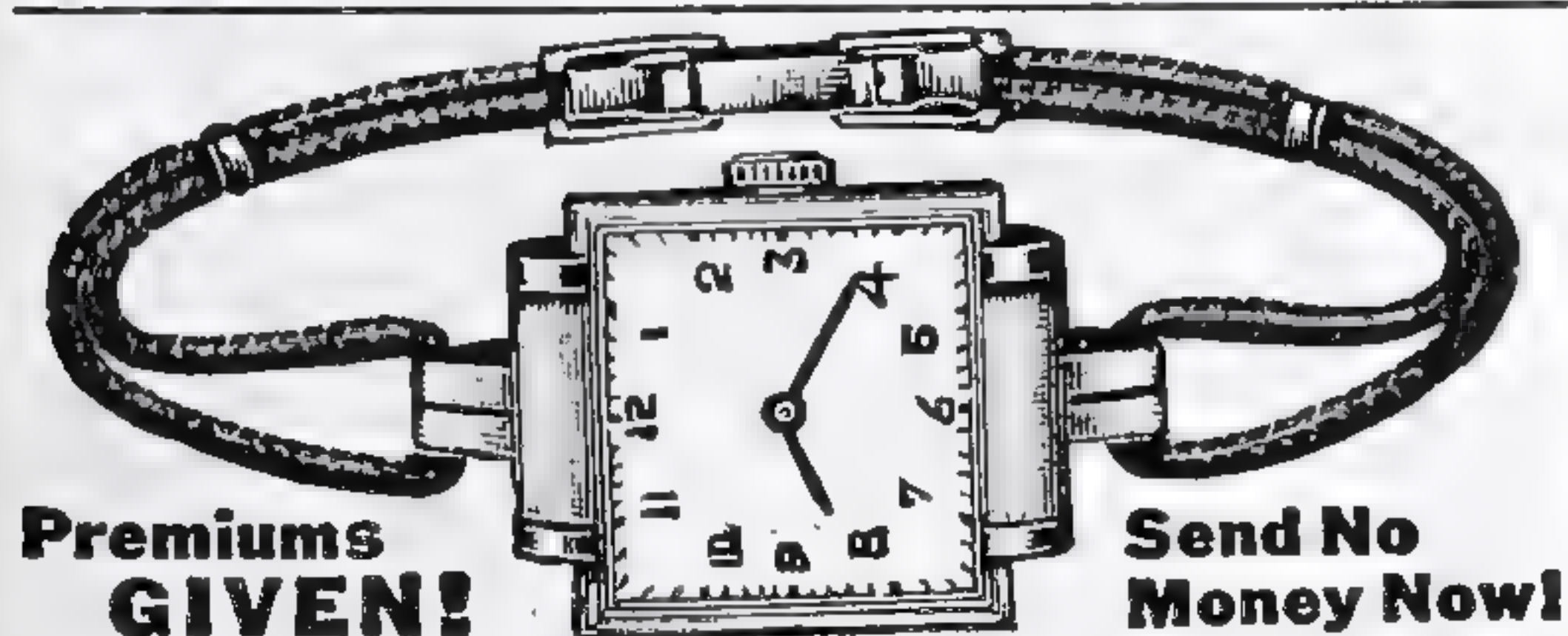
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✓**JOHNNY ANGEL**—RKO: George Raft in a war background story with Signe Hasso as the French girl he loves and Claire Trevor the villainess he pretends to love in order to solve the mystery of what happened to his father's abandoned ship. Hoagy Carmichael sings a pleasant song or two and Raft is typically tough with a heart of gold. (Nov.)

✓✓**KISS AND TELL**—Columbia: You'll laugh till your sides ache and have yourself a wonderful time in this ludicrous picture about a secret bride who's about to have a baby. Shirley Temple comes into maturity as the sister of the secret bridegroom, and Jerome Courtland is a sensational newcomer. Walter Abel and Katharine Alexander as Shirley's parents, and Virginia Welles as the bride all add to the laughs. (Dec.)

✓**LADY ON A TRAIN**—Universal: Even if you're a Durbin fan you'll wonder how Deanna ever got so precocious, artificial and silly that it will almost embarrass you. David Bruce doesn't help much as the mystery writer she plagues for help in solving a murder she saw from her train window. (Nov.)

✓**LOVE, HONOR AND GOODBYE**—Republic: Why Virginia Bruce should imagine for one moment that anyone wouldn't see through her French governess disguise is beyond us. Edward Ashley is her long-suffering husband, Victor McLaglen is the butler and Helen Broderick and Nils Asther contribute some good acting. Little Jacqueline Moore is a cutie pie child. (Dec.)

MAMA LOVES PAPA—RKO: Leon Errol's legs still collapse and so does this story of a playground commissioner who gets drunk and exposes the crooked manufacturer of playground equipment. (Nov.)

MAN ALIVE—RKO: Pat O'Brien forgets his wife's birthday, so he gets very drunk and exchanges clothes with a fellow drinker who promptly dies, leaving Pat's wife, Ellen Drew, believing herself a widow. So Pat heeds Adolphe Menjou's advice and continues to play dead while Rudy Vallee courts Ellen. The cast is too good for this sort of thing. (Jan.)

✓**MAN FROM OKLAHOMA**—Republic: Roy Rogers has a field day in an exciting wagon race in this real old-time western movie. Pretty Dale Evans and that smart horse Trigger help this one along. (Nov.)

✓✓**MILDRED PIERCE**—Warners: Joan Crawford is back in her best performance in years as the mother who sacrifices everything to her selfish, self-centered daughter, excellently played by Ann Blyth. Jack Carson, Eve Arden and Lee Patrick as Joan's friends and Bruce Bennett as her former husband are fine. It's a don't-miss. (Nov.)

OUTLAW OF THE ROCKIES—Columbia: Another Western, with Charles Starrett two people all at once, one the Sheriff and the other the *Durango Kid*, a mounted Robin Hood, of all things. Anyway, the townsfolk think Charlie helped his pal, Tex Harding, to break jail, so Tex goes it alone as the *Kid*, and there's a lot of chases with some singing thrown in. Carole Matthews is Tex's girl friend. (Dec.)

✓✓**PARDON MY PAST**—Mutual-Columbia: Fred MacMurray plays a dual role in this happy comedy of a soldier who returns from the wars to be mistaken for a *Mr. Pemberton* who owed money to a gangster and left his wife, Rita Johnson. William Demarest is MacMurray's pal, Akim Tamiroff the gangster who wants his money back, and Harry Davenport and Douglass Dumbrille are also very good. (Dec.)

✓**PEOPLE ARE FUNNY**—Paramount: Packed with radio personalities, this has Art Linkletter as emcee of the air show and Rudy Vallee a fussy sponsor determined to land Jack Haley for his show. Frances Langford sings, Philip Reed and Helen Walker are the romancers, and Ozzie Nelson, the Vagabonds and Bob Graham pop in and out of the affair. (Jan.)

RADIO STARS ON PARADE—RKO: Frances Langford as a night club singer in peril from her racketeer boss meets up with a pair of so-called comics who put her on the radio. The Town Criers and Skinnay Ennis go into their acts too. (Nov.)

RIVER GANG—Universal: Gloria Jean is an inhibited sort of girl, kept in a fairy-tale daze by her pawn broker uncle John Qualen. When a priceless Stradivarius is stolen, a gang of kids, including Gloria and led by Keefe Brasselle, begin running down clues. Gloria sings one number well, and shows considerable improvement in the acting department. (Dec.)

SCOTLAND YARD INVESTIGATOR—Republic: Erich Von Stroheim is the latest movie art thief who tries to steal the Mona Lisa, which leaves Sir. C. Aubrey Smith in one heck of a mess. Doris Lloyd and Forrester Harvey are outstanding as finaglers, and Stephanie Bachelor and Richard Fraser play the romantic interest. (Jan.)

SHADOW OF TERROR—PRC: PRC was making this picture about the atomic bomb even before the real one hit Japan, but being a "first" is about its only claim to fame. Richard Fraser as the chemist working on the bomb is attacked, has amnesia, is tortured and finally pulls through. (Nov.)

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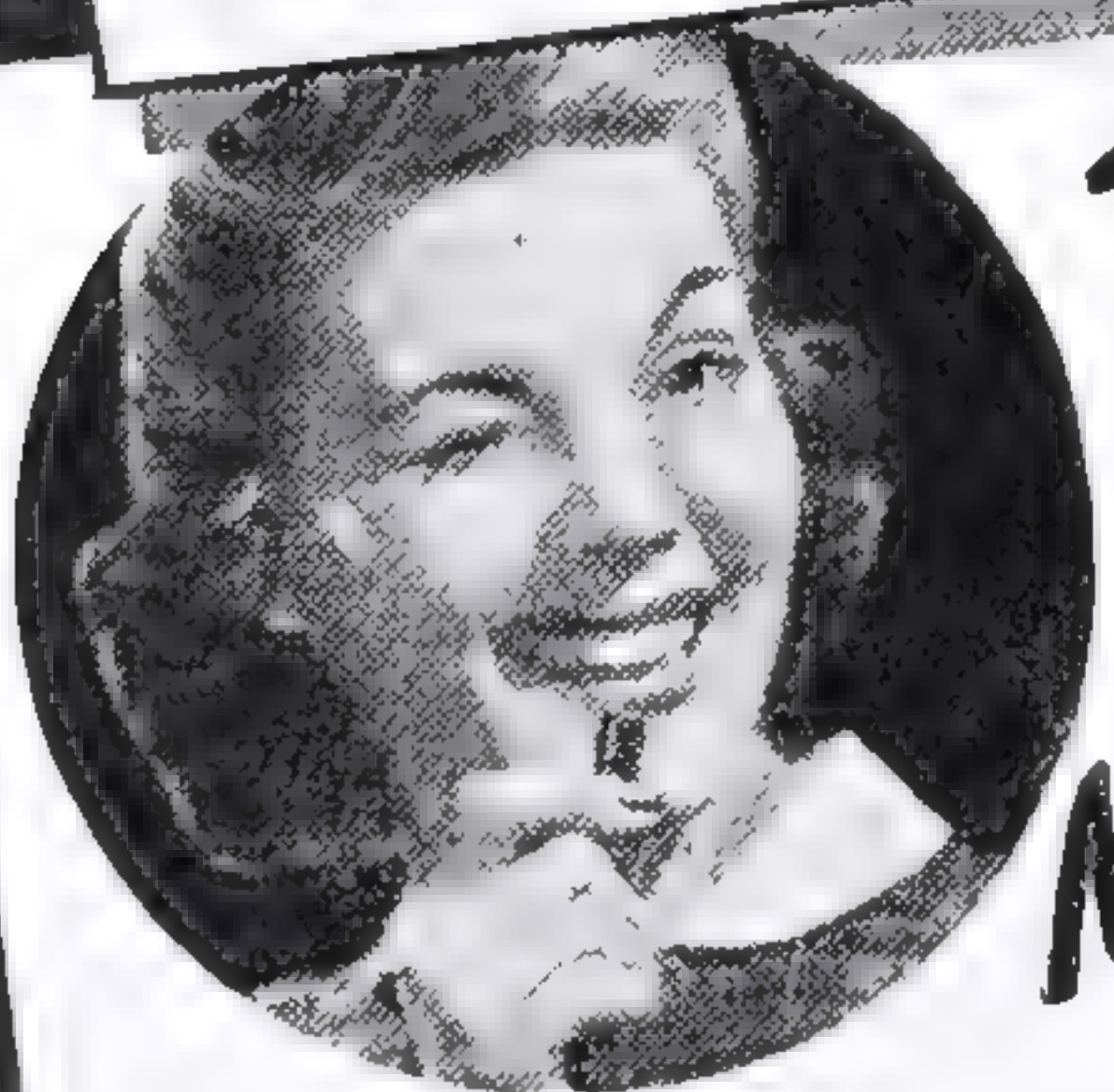
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✓**SHADY LADY**—Universal: Ginny Simms is Charles Coburn's niece who tries to keep her card-sharp uncle straight. Martha O'Driscoll, in love with Alan Curtis; Joe Frisco in a few very funny moments, and Kathleen Howard, for whom Coburn pretends love, fit into their roles very cozily, but it's Coburn's trouping that really carries the picture. Robert Paige is Ginny's romantic moment. (Dec.)

SHANGHAI COBRA, THE—Monogram: Charlie Chan goes on his placid way solving murders, this one's by cobra poison. He is hindered, as usual, by his amusing (?) son Benson Farg and his chauffeur Mantan Morland. (Nov.)

✓**SHE WENT TO THE RACES**—M-G-M: Three men and a beautiful woman professor, Frances Gifford, bet on the horses in order to advance science, and naturally science gets lost in the running as Frances applies her betting tactics to winning James Craig away from Ava Gardner. Edmund Gwenn hasn't nearly enough to do, and Sig Ruman and Reginald Owen contribute to the fun. (Jan.)

SONG OF OLD WYOMING—PRC: Bad boy out west, Al LaRue, turns good boy too late and gets shot for it, after having done his own mother out of her cattle business. Jennifer Holt and Eddie Dean provide the romance. (Nov.)

✓**SPANISH MAIN, THE**—RKO: Photographically beautiful, romantic, but repetitious in theme is this old story of the pirate, played by Paul Henreid, who kidnaps Maureen O'Hara on her journey to wed the Spanish Viceroy Walter Slezak. Maureen is fantastically beautiful, but somehow Henreid never becomes the dashing pirate who robs and pillages Spanish ships. With Binnie Barnes. (Dec.)

✓**SPELLBOUND**—Selznick International: You'll be spellbound through most of this picture in which Ingrid Bergman is a doctor of psychiatry who meets and falls in love with Gregory Peck. But Gregory has lost his memory and is wanted for murder, so Ingrid helps him escape the police and then comes her desperate effort to bring his memory back and discover the truth about his past. (Jan.)

SPIDER, THE—20th Century-Fox: Nick Conte is very good as the detective who gets involved in a lot of killings, and Faye Marlowe shows promise as the girl who involved him. Kurt Kreuger and Martin Kosleck are on hand to lend something or other to a picture that definitely doesn't come off. (Jan.)

✓**STATE FAIR**—Fox: The tender, homey story for the whole family, a Technicolor dream, all about the family that found excitement, love, glory and experience in their adventure from the farm to the State Fair and back home again. Jeanne Crain and Dana Andrews, Dick Haymes and Vivian Blaine, Charles Winninger and Fay Bainter, make up the group who might be your next-door neighbors. (Nov.)

✓**STORK CLUB**—Paramount: Betty Hutton is loud but not terribly funny as the Stork Club hat-check girl who gets established in a swanky hotel suite with bills paid by an anonymous admirer. When orchestra leader Don DeFore returns from service, he suspects the worst. Barry Fitzgerald is very good as the old codger Betty befriends, and Andy Russell in his screen debut is sure to click. (Jan.)

STRANGE CONFESSION—Universal: Brenda Joyce, who wants some easy money, lures her husband Lon Chaney into hurrying through a medical discovery so he goes to South America for a certain herb. He returns when he learns the uncompleted drug has been given his ailing son who dies because of its imperfection, and then he goes berserk. (Jan.)

SUNBONNET SUE—Monogram: Gale Storm sings new and old ditties in her father's bowery saloon until his society relatives manage to get the place closed because it'll ruin their social position. So Gale moves in with the swanks in order to get it opened again. Phil Regan is the politician who loves Gale, and Minna Gombel, Charles Brown and Alan Mowbray are in it too. (Jan.)

✓**SUNSET IN ELDORADO**—Republic: Roy Rogers has a story his fans will love, photographed beautifully and directed well. Dale Evans, growing weary of her beau and his descriptions of the West, hies herself off to mythical El Dorado, and finds Roy Rogers waiting at the end of the trail. Roy and Dale sing several numbers in fine style. (Dec.)

TELL IT TO A STAR—Republic. Alan Mowbray, Franklin Pangborn, Eddie Marr and Isabel Randolph may give you a few laughs in this story of an imitation colonel and a would-be songstress. (Nov.)

✓**THAT NIGHT WITH YOU**—Universal: A little honey of a movie, with Franchot Tone as a New York theatrical producer who suddenly finds himself confronted with a grown daughter. Susanna Foster is the cutie who pretends to be the daughter in order to gain a theatrical career, and Louis Allbritton proves her fine flair for comedy in her choice role of Franchot's cynical secretary. (Dec.)

✓**THE LOST WEEKEND**—Paramount: A new kind of horror tale is this story of an alcoholic on a

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✓✓THIS LOVE OF OURS—Universal: Sentimental melodrama, this, with Merle Oberon as a dancer who marries Charles Korvin, has a daughter and then is deserted by him. She spends years searching for her child before she and Korvin meet again, and then comes the readjustment with her daughter who has believed her dead. With Claude Rains, Carl Esmond and Sue England. (Jan.)

✓✓THREE STRANGERS, THE—Warners: Peter Lorre, Sydney Greenstreet and Geraldine Fitzgerald are wonderful in this slightly less wonderful story of murder and madness, which deviates to a secondary theme with Joan Loring and Robert Shayne which is rather confusing. (Nov.)

✓✓TRUE GLORY, THE—Released by Columbia: We cannot speak too highly of this great undertaking, which is produced by the American and British military; Capt. Garson Kanin (of Hollywood's "Man To Remember") and Britain's Carol Reed ("Night Train"). It is a great and immortal document of the war years of all the Allies, told of, for, and by the people. (Nov.)

✓UNCLE HARRY—Universal: The Hays Office ruined this one, not allowing a movie crime to go unpunished, but up to the disappointing denouement, this is a good yarn with suspense and interest. You'll feel sorry for George Sanders, hoodwinked by his over possessive sister Geraldine Fitzgerald into losing his fiancée Ella Raines. (Nov.)

WHITE PONGO—PRC: This is the tale of a white ape, for which Al Eben, Robert Frazer, Maris Wrixon and Lionel Royce, in a jungle expedition, are searching. The white ape has a battle with a black ape over the heroine, but all ends well. (Nov.)

YOLANDA AND THE THIEF—M-G-M: With elaborate color, a gay locale and bright stars, this still isn't a good picture. Heiress Lucille Bremer is so outlandishly naive that she actually believes it when Fred Astaire tells her he's her guardian angel. Fred and Frank Morgan are confidence men who are out to get her money. There are a few bright moments, but entirely too few. (Jan.)

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CRIMSON CANARY, THE—Universal: Danny, Noah Beery, Jr.; Johnny, Danny Morton; Jean, Lois Collier; Quinn, John Littel; Carlyle, Arthur Space; Vic, Steven Geray; Slater, Jimmy Ames; Hilary, Steve Brodie; Chuck, Jimmie Dodd; Keys Stevens, John Kellogg; Anita Lane, Claudia Drake; Coleman Hawkins Orch. and Josh White.

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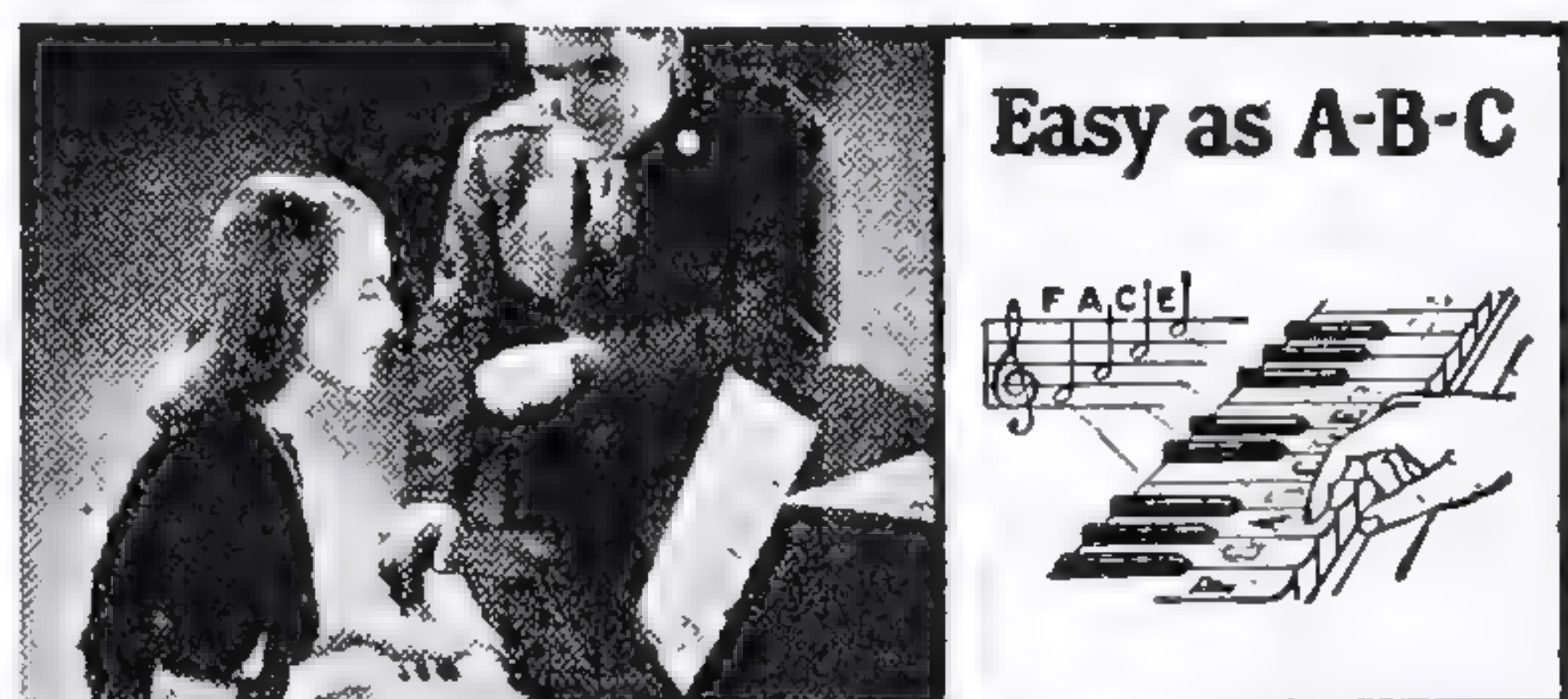


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- 1093 Amusing Puns
- 1097 Memory: How to Develop
- 1109 Spanish Self Taught
- 1170 Funny Ghost Stories
- 1176 A Mad Love
- 1207 French Self Taught
- 1221 Facts About Will Power
- 1292 Best Short Stories
- 1320 How to Get a Husband
- 1333 Common Sense of Health
- 1340 How to Get a Job
- 1341 Unusual Menus
- 1342 Typical Love-Problems
- 1354 Book of Striking Similes
- 1413 My Prison Days
- 1418 Broadway Gangsters and Their Rackets
- 1419 Curious Deaths
- 1430 Shorthand Self Taught
- 1434 How to Think Clearly
- 1436 Strange Marriage Customs
- 1468 How to Deal with Crime
- 1476 What to Know About Your Sensations
- 1491 The Power of Women
- 1508 Facts About Poisons
- 1524 Famous Eccentric Americans
- 1548 Chinese Cook Book
- 1562 How to Live Long
- 1633 Exploits of a Fiddler
- 1677 How Army and Navy Fight Venereal Diseases
- 1710 The Magic of Numbers
- 1712 Great Dates in History
- 1714 Determinism vs. Free Will
- 1715 Funeral Services Without Theology
- 1717 Religion and Progress
- 1719 Inge's Apology for Christianity
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- 1727 Fifty Famous Sauces
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LOTION Safely
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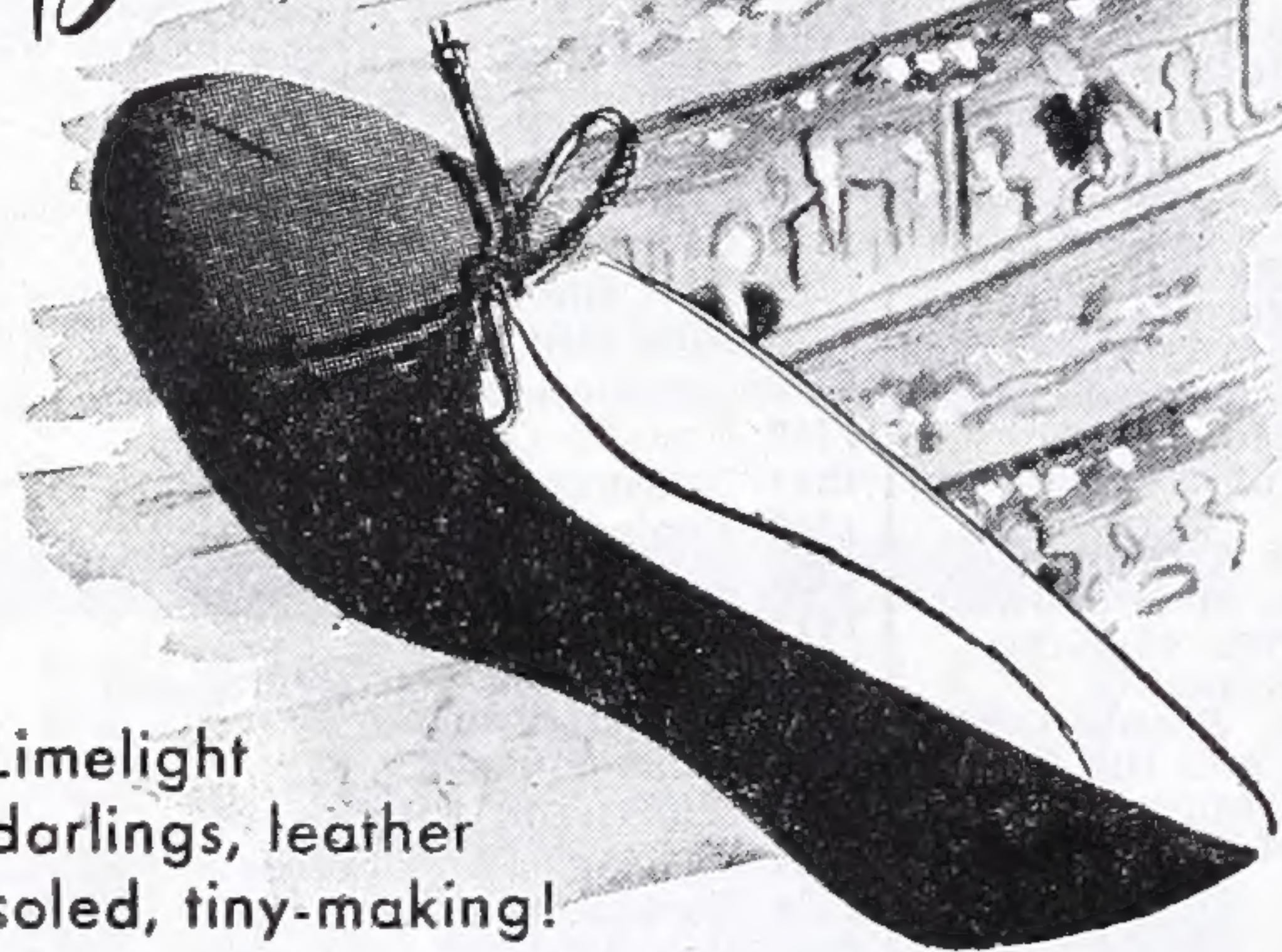
Whisks off
leg hair,
leaves skin
smooth,
alluring.

- *1. A fragrant white lotion without bad clinging depilatory odor.
- 2. Painless . . . not messy, quick to use. As simple to remove as cold cream.
- 3. No razor stubble. Keeps legs hair-free longer. Economical!
- 4. Does not irritate healthy, normal skin.
- 5. Removes hair close to skin, leaving skin soft, smooth, clean, fragrant.

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remove hair
49¢
 plus tax
 On sale at good
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darlings, leather
soled, tiny-making!

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In black or white satin; black, red,
light blue, yellow or fuchsia gabardine . **2.98**
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MAIL ORDERS

KAYS-NEWPORT

Disc Data

By Lester Gottlieb

Tune in on this new monthly feature in which Photoplay selects outstanding recordings of songs from your favorite films

SARATOGA TRUNK



Max Steiner, Warner Brothers' prolific music mentor, wrote the original background music for this exciting film. Previewers raved over the main melody, urged Max to convert it into a ballad. He did and here it is, "As Long As I Live," with Dinah Shore (Victor) to sing it with tenderness. Incidentally, Steiner's lovely theme from Barbara Stanwyck's new picture "My Reputation" has also been recorded. It's called "While You're Away" and Betty Jane Bonney sings it (Victor) splendidly.

THE BELLS OF ST. MARY'S



Tommy Dorsey is first man on the turntable (Victor) with his bright new tune from Bing Crosby's latest. It's called "Aren't You Glad You're You." Though it's reminiscent of "Swingin' On A Star," you won't mind that a bit. Bing's own treatment (Decca) can be had now.

THE DOLLY SISTERS



"I Can't Begin To Tell You" is the Hit Parade potential from this new Fox film and Andy Russell (Capitol) and Harry James (Columbia) record it for you.

STORK CLUB



Again it's Andy Russell (Capitol) to sing a film love song, "Love Me," but leave it to Betty Hutton to wax enthusiastic with the amusing "Doctor, Lawyer, Indian Chief" and "Square In A Social Circle" (Capitol) from this cinematic facsimile of Billingsley's bistro.

ZIEGFELD FOLLIES



Judy Garland's exciting singing of "Love" is the record winner of the month (Decca). For good measure Mrs. Minnelli sings another new Follies hit, "This Heart Of Mine" (Decca).

ANCHORS AWEIGH

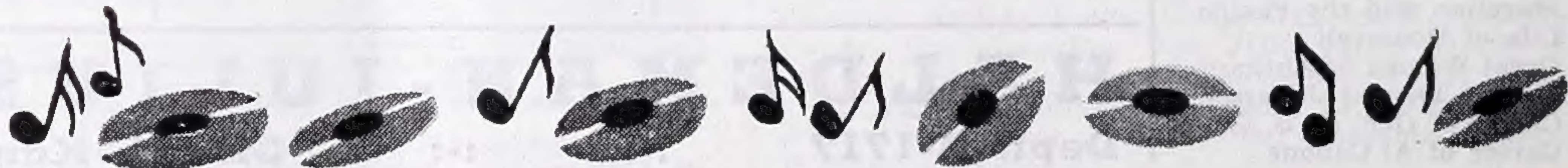


Frank Sinatra spins "The Charm Of You" and "I Fall In Love Too Easily" just as he sang them to Kathryn Grayson (Columbia). On another new platter he croons Brahms' beautiful "Cradle Song" and his own personal tribute to his young daughter, "Nancy" (Columbia).

STATE FAIR



This joyous and light-hearted filmusical reaped a happy harvest of records. I particularly like Artie Shaw's deft version of "That's For Me" (Victor), Margaret Whiting's duplication of Jeanne Crain's chirping of "It Might As Well Be Spring" (Capitol) and Sammy Kaye's dansapation of the same tune (Victor).



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Style 333

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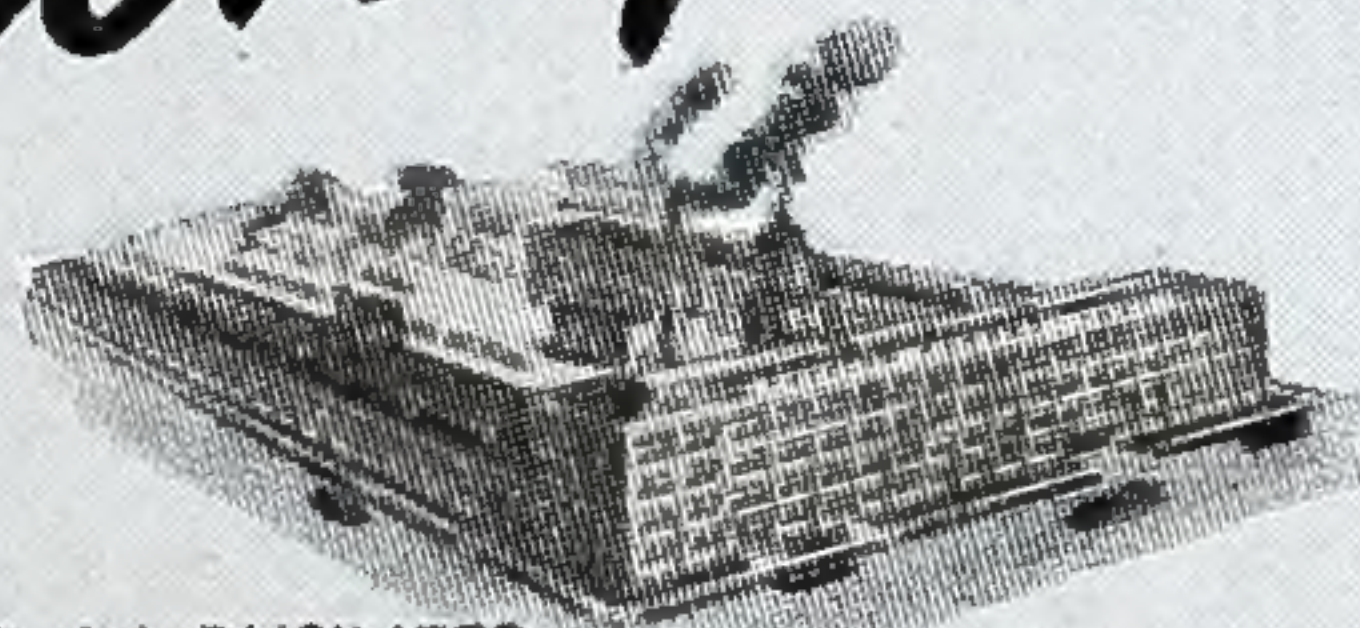
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Style 323

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